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NOISE X

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FORMA TADRE
SUICIDE COMMANDO
BIOPSY . K.I.F.O.T.H.
IMAGE TRANSMISSION
DAS ICH . HAUJOBB
ABSCESS . COVENANT
THC . VNV NATION
EVIL SERMON . JIHAD
FEKTION FEKLER
TERMINAL CHOICE
INDIVIDUAL TOTEM
SWAMP TERRORISTS
CHAINGUN OPERATE
OFF BEAT . VERTIGO
MENTAL ULCER FORGES



HIT THE TARGET!



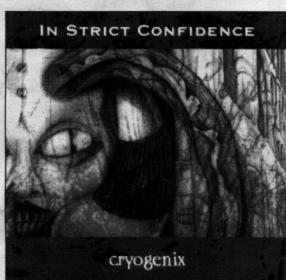
Leaether Strip (CD ZOT 169, Semaphore-Nr. 35398)

Limited EP by Leaether Strip featuring remixes by Apoptygma Berzerk, Funker Vogt, In Strict Confidence, Second Disease, Collapsed System, Controlled Fusion, Lights of Euphoria and more!



Birmingham 6 (CD ZOT 163, Semaphore-Nr. 36128)

Jean-Luc de Meyer (Front 242) as guest singer on a genious album from Denmarks electronic top act! A Must!



In Strict Confidence (CD ZOT 154, Semaphore-Nr. 32911)

Debut CD in the style of Project Pitchfork, the debut of the year. Makes you dance. Finest Electro/Industrial!



Zero Defects (CD ZOT 168, Semaphore-Nr. 35397)

The Fantastic Four, a German rap act, meet electro. The best album of the two guys from hamburg yet. On tour in spring '97.



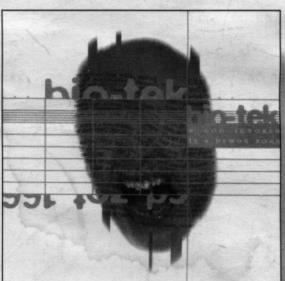
Pax (CD ZOT 165, Semaphore-Nr. 35401)

The new project of "X marks the Pedwalk" and "Eco".



Funker Vogt (CD ZOT 164, Semaphore-Nr. 35402)

Hard times for Evils Toy, Wumpscut and Numb. Check it out!



Bio-Tek (CD ZOT 166, Semaphore-Nr. 35398)

"Jonathan Sharp" aka "Cyber-Tec" with his debut on Zoth Ommog, EBM/Electro at it's best!



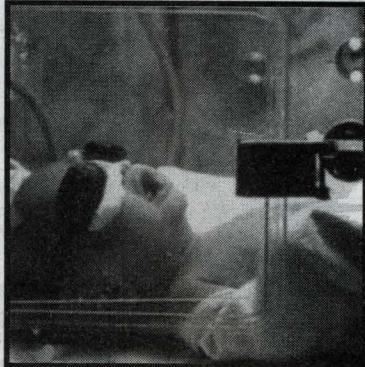
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:WUMPSCUT: vs. NOISEX



APOCALYPTIC FAIRYLAND BAVARIAN BEER GARDENS THE UNBELIEVABLE TV PREACHER OPERATION SCHMERZGRENZE EMBRYODEAD ANDXESION KATT INDUSTRY MUSIC FOR A GERMAN TRIBE SCHWERZER TOD REDACTA EXCREMENTS ART BOX DEUTSCH KATHOLISCHE FEINDSCHAFT DEFECTACTOUSTICTONECARRIERTERROR HORSE ROTORVATOR RUMORS RUMORS

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SUICIDE COMMANDO

WHILE MANY HAVE COME AND GONE, SUICIDE COMMANDO REMAINS A STAPLE ON PLAYLISTS AROUND THE WORLD YEAR AFTER YEAR, AND JOHAN'S JUST GETTING FIRED UP. TEN YEARS RUNNING, STRONGER THAN EVER, AND HE'S INTRODUCED A NEW PROJECT, A NEW LABEL, AND A NEWER, BOLDER, REMIX-INFECTED SUICIDE COMMANDO.

PAGE 18



VELVET ACID CHRIST

ALL THE BUZZ THESE DAYS, AMERICA'S MOST SOUGHT AFTER ELECTRO BAND, VELVET ACID CHRIST, GIVE US A LOOK INTO THE BEAUTIFULLY TWISTED, SCATHINGLY PSYCHOTIC, AND SCHIZOPHRENIC WORLD OF VELVET ACID CHRIST. THE CHURCH OF ACID IS FINALLY OPEN, SO YOU'LL WANT TO KNOW, BUT STRAP IN, BECAUSE IT'S QUITE A TRIP.

PAGE 34



!AiBoFoRcEn<-

PERHAPS THE MOST PRODUCTIVE PEOPLE IN THE ENTIRE SCENE, ELECTROHOLICS !AiBoFoRcEn<- PRESENT A SLEW OF NEW COLLABORATORS, A DISTINCT NEW SOUND, AND A WHOLE NEW BAG OF TRICKS. WITH THE INTRODUCTION OF THEIR OWN C.C.P. SUB-LABEL, SIDE-LINE RECORDS, THEY CONTINUE AS A CONERSTONE OF THE ELECTRO-WORLD.

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GREETING X!

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WELCOME TO THE THIRD EDITION OF CULTURE SHOCK - GENOCIDE PROJECT'S PRINT MEDIA FORUM FOR THE NEW BREED OF ELECTRONIC DEVIANC. AS YOU WILL NOTICE, WE'RE BROADENING OUR SCOPE A BIT, WHILE STAYING TRUE TO OUR MANTRA OF COVERING THE BRAVE NEW WORLD OF MODERN TECHNOCRACY. WHILE WE WILL PROBABLY ALWAYS FOCUS PRIMARILY ON THE ELECTRO/EBM SIDE OF THE SPECTRUM, WE FULLY AND WILLINGLY REALIZE THAT ELECTRONIC MUSIC ENCOMPASSES FAR MORE THAN THAT. SO, WE'VE RECENTLY WELCOMED A NUMBER OF NEW OPERATIVES TO THE GP TEAM, EACH OF WHOM WILL BE HANDLING VARIOUS FACETS OF THE COLLECTIVE WORK. PLEASE LET US KNOW WHO YOU LIKE, AND WHO YOU DON'T LIKE! WE WELCOME ANY AND ALL FEEDBACK, AND WE WELCOME YOU TO CONTACT EVERYONE INVOLVED AND MENTIONED IN THESE PAGES. WE DO HAVE ONE VERY IMPORTANT REQUEST, THOUGH, AND THAT IS THAT YOU PLEASE MENTION CULTURE SHOCK WHEN USING THIS INFORMATION.

A GLOBAL NETWORK IS THE ONLY MEANS OF BREAKING DOWN THE INFRASTRUCTURE OF CAPITALIST MISINFORMATION. CONCEPTS AND THEORIES WE ONCE HELD DEAR HAVE BEEN ASSIMILATED AND DICHOTOMIZED BY SLICK MARKETING TEAMS, AND TERMS WE ONCE USED HAVE BECOME GROSS MISNOMERS. THE ONLY WAY TO BREAK THE CYCLE IS TO CONSCIOUSLY WEED OUT THE CRAP, AND TO FOCUS ON THE MANY PRODUCTIVE, EMOTIVE, AND DEDICATED INDIVIDUALS AND ORGANIZATIONS AROUND THE WORLD. POLITICAL, GEOGRAPHIC, AND LINGUISTIC BOUNDARIES ARE MEANINGLESS WHEN THERE IS A COMMON VISION. GENOCIDE PROJECT IS NOT AN AMERICAN ORGANIZATION. WE ARE AN INTERNATIONAL CABAL WHOSE HEADQUARTERS ARE LOCATED IN THE CULTURAL WASTELAND OF THE U.S., AND OUR GOAL IS TO DEFY INSIGNIFICANT BOUNDARIES AND MAINTAIN A SINGLE LINK IN AN INTERNATIONAL WEB MADE UP OF MANY INTEGRAL CONNECTIONS.

A LOT IS HAPPENING HERE AT THE LAB, SO ALLOW US A MOMENT TO FILL YOU IN. FIRST OFF, CULTURE SHOCK ISSUES 1+2 ARE PERMANENTLY SOLD OUT. THE FILES HAVE BEEN DESTROYED. HOWEVER, WE'VE INCREASED CIRCULATION TO 5000 COPIES WORLDWIDE, SO HOPEFULLY, THERE WILL BE AMPLE SUPPLY FROM NOW ON. STARTING WITH CS4 IN MARCH 1997, EACH COPY OF CULTURE SHOCK WILL COME AFFIXED WITH A FULL-LENGTH COMPILATION CD OFFERING MOSTLY EXCLUSIVE OR UNRELEASED TRACKS FROM MANY OF THE ARTISTS FEATURED IN EACH PARTICULAR ISSUE. FOR EXAMPLE, CS4 - [TRANSMISSION 01.97] WILL INCLUDE UNRELEASED TRACKS FROM VELVET ACID CHRIST, MENTALLO & THE FIXER, P*A*L, STIGMA, DB.F (SUICIDE COMMANDO/PIERREPOINT), COLLAPSED SYSTEM, T.H.D, TERMINAL SECT, AND MANY OTHERS, AND THE CD AND COVER ARTWORK WILL BE EXECUTED BY SALT. THERE WILL BE TWO ISSUES AND TWO DIFFERENT COMPILATIONS PER YEAR, AND NOW, FOR THE FIRST TIME EVER, WE ARE OFFERING SUBSCRIPTIONS. THE COVER PRICE OF THE CD+MAGAZINE PACKAGE WILL BE UNDER 10.-USD, AND THE SUBSCRIPTION PRICE IS 18.- USD/YEAR (23.-USD OUTSIDE NORTH AMERICA). MORE DETAILS ARE AVAILABLE AT OUR BRAND NEW WEBPAGE. THE ADDRESS IS [HTTP://RA.NILENET.COM/~VACTOXIC/DEVIANC](http://ra.nilenet.com/~vactoxic/deviance), AND THE PAGES ARE WELL MAINTAINED BY BRYAN ERICKSON OF VELVET ACID CHRIST. AS ALWAYS, WE WELCOME EVERYONE TO GET IN TOUCH. PLEASE NOTE THAT WE HAVE NEW PHONE AND FAX NUMBERS, AS WELL AS A NEW EMAIL ADDRESS IN THE FORM OF [DEVIANC@EARTHLINK.NET](mailto:deviance@earthlink.net).

IN CLOSING, WE WOULD LIKE TO EXTEND OUR SINCERE APOLOGIES TO THE INCREDIBLE MR. ERIC CHAMBERLAIN OF INDEX, AND ALSO TO EVERYONE INVOLVED IN THE EXTRAORDINARY MEXICAN ORGANIZATION CÓRPÓRACIÓN, ESPECIALLY THE BANDS HOCICO AND OGO, ALL OF WHOM WERE SUPPOSED TO BE INCLUDED IN THIS ISSUE. DUE TO TIME, SPACE, AND A SLIGHT LACK OF INFORMATION, OUR FEATURES ON THESE FINE PEOPLE HAD TO BE POSTPONED. WE ALSO APOLOGIZE TO EVERYONE WHO WAS EXPECTING TO SEE THAT COVERAGE HERE. REST ASSURED, YOU WILL SEE THEM ALL HERE IN THE FUTURE!

AND SO WITHOUT FURTHER ADD, WE WILL BE OFF. THANKS FOR READING. THERE IS A LOT MORE TO COME. STAY WIRED.

GREETINGS FROM THE CULTURAL WASTELAND,
-SAGE + DREW, 12.96

GREETINGS+THANKS TO: SALT@ANT-ZEN, BRYAN+EVERYONE@ELECTRIC.DEATH.TRIP, JOHAN@SUICIDE.COMMANDO, RUDY@BETON.KOPF.MEDIA, RAOUL@K:A:T:INDUSTRY, KIM@COP.INT, MARC@CRIPPLED.ABORTION, ENEAS@CRI.DU.CHAT, WAYN@MILLENNIUM, TORBEN@ZOTH.OMMOG, STEFAN@MADESIGN, JAN@VERTIGO, ANDREAS@STILLBIRTH, LOUIS+ALFRED@CELTIC.CIRCLE.PRODUCTIONS, CHRISTIAN@MASCHINENWELT, THORSTEN+STEFAN@OFF.BEAT, SEBASTIAN@AUDIOGLOBE, CARRI@CYBERWARE.PRODUCTIONS, JOSEPH@OPCION.SONICA, COLM@PENDRAGON, OLIVER@GLASNOST, SÉBA@SIDE-LINE, RONAN@VNV.NATION, CAIN@NOMENCLATURA, PETER@PRO.PATRIA, GIL@NEW.WILL.PRODUCTIONS, FRANK@BROKEN.SEAL, PETRA@SHADOW.CAST, IVAN@MINUS.HABENS, ANDREAS@SPV, ESBJORN@MEMENTO.MATERIA, DAVE+MIKE@METROPOLIS, RUNDQUIST@ENERGY, ANDREW@FACTORIA, AARON@YAHOO, EINI@PLACEBO, MARK@SABOTAGE, FABRÍCIO+GUILHERME@AGHASTRANMISSIONNETWORK, OREN@PAIN.KONSEPT, BOBBY@SOUNDZ, A.D.@KONSORTIUM, MATT@ETHERHAUS, DIDIER@UNDER.THE.FLAG, NEIL+MARK@ISOLATION.TANK, FIXX@F.I.R.M, DON@21ST.CIRCUITY, MARTIN@THE.CAGE, CARSTEN@CAT.KILLER, PAUL@PHOSPHOR, JAMES+RICH@IHAD, CARLOS@BLACK.ORCHID, PAULO@ ENGINE, JESSE+BILL@GREYMALKIN, KORNI+SLIVER@N.E.W.T, GILBERT@FRONT.DE.L'EST, BERND@INDIVIDUAL.TOTEM, CHRISTOPHE@PREMONITION, ANDREAS@FORMA.TADRE, DEJAN@HAUJOBB, JOHN@IMAGE.TRANSMISSION, BACTERIA@KNOCKABURRA, MARCEL@K.I.F.O.T.H, HOLGER@VUZ, NELSON@BLACK.PUMPKIN, STEFANI@WMSE, SHAWN@ASCENT.PRODUCTIONS, ROBERT@MEDIA.OVERKILL, DAVE@DANGEROUS.MUSIC, DEAN@DISRAELI, PAULO@ENGINE, THOMAS@SDS, FERNANDO@OGO, ERK@HOCIO, 2RS@BOOTSECTOR, BRUNO@DANSE.MACABRE, GEORGE@T.H.C, BRANDON@ORA, SAIDE@PUNCTURED.LUNG, DA5ID@SINLESS, LUIS@SYMBIOSE, SURGE@COEXISTENCE, JORGE@FORGE.AHEAD, JOAKIM@COVENANT, JONI@CHAINGUN.OPERATE, JAY@FIFTH.COLVMN, BRYAN@JAGD.WILD, ROBERTO@ARTEFAKTO, JAN@ABSCESS, ANE@SWAMP.TERRORISTS, CHRISTIAN@TERMINAL.CHOICE, SCOTT@HOLocaust.THEORY, DANIEL@NETWERK, CADOO@GRIDLOCK, VE@UBEL.ENGL, EVERYONE WHO STAYS IN TOUCH, ANYONE WE FORGOT, AND YOU!

EXTRA SPECIAL THANKS TO KATHY, AGGIE+PETER, JEFF+IVY, RYAN, AARON JOHNSTON, BRYAN DISEASE, TARYN, SAM+RICH, ALLISON, AND ALL OF OUR FRIENDS AND FAMILY THAT PUT UP WITH OUR SHIT, AND TO BRYAN, JEN, GARY, JUSTINE, DAN, STEVE, WAYN, CHRIS + IAN FOR VISITING THE HELL WE CALL NEW YORK CITY.

YET AGAIN, AN ESPECIALLY VISCERAL FUCK YOU TO EVERY PATHETIC LIAR WE KNOW!

AS ALWAYS, THIS IS DEDICATED TO JOHN P. ZIMMERMAN- ONE OF THE MOST EXTRAORDINARY AND MISUNDERSTOOD PEOPLE OF OUR TIME. R.I.P.

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GLOBAL ASSAULT

As promised, this column has been redesigned, so hopefully you'll find it easier to navigate. Although there is a lot of information here, this listing is by no means complete. If there are organizations that you would like to see covered here, please let either us or them know! Bands, labels, organizations, and collectives: if your activities are not covered here, THEY SHOULD BE, so contact us and each other! All available contact information is included, so make use of it!

TRANSMISSION: AUSTRALIA

file: PUNCTURED LUNG

location: PO Box 383, Richmond, Victoria 3121

contact: Saide Lava

data: PUNCTURED LUNG are one of Australia's best known underground labels. After the RE-LOAD compilation (reviewed in cs2), PUNCTURED LUNG's best known act, DISCORDIA, released their second CD, GUNWITCH, which is the last DISCORDIA recording to feature frontman Saide Lava. He has left to pursue his own project, SPINE OF GOD, full time, whose CD, SELFRAP, should be out by the time you read this, so be sure to check out our review of the advance cassette, PROSTITUTE FETISHES. In addition to his work as SPINE OF GOD, Saide is working on an ambient project called WHORES OF LAVA, whose debut cassette, XIII XIII, should also be out by now, and on a project called SICKMAN. Other planned releases on PUNCTURED LUNG include a SPINE OF GOD/WHORES OF LAVA split CD called 1313, and the third PUNCTURED LUNG compilation, REKONSTRUCTION.

TRANSMISSION: BELGIUM

file: DAFT RECORDS

location: Stationsstraat 116, 9120 Beveren

contact: Dirk Ivens

protocol: www.hway.net/~jcoekelb/daft/

data: The uncompromising DAFT RECORDS has lots of new headcandy available. ESPLendor GEOMETRICO's latest MCD is out, entitled TRIENTA KILOMETROS DE RADIO, as is the latest HYBRYDS disc, DREAMSCAPES FROM A DARK SIDE. Soon to come is DISSECTING TABLE's new disc, DEAD BODY AND ME, which is a soundtrack to a dance performance of the same name, as well as the debut CD from DAFT's latest signing, COLLAPSE, and yet another HYBRYDS CD. Dirk has recently reactivated his long defunct BODY RECORDS, now as a division of the largely successful DAFT RECORDS. He's signed one of the most talked about Belgian bands of late, IC 434, for their debut album, WEATHERING SKIES. Check out our review of IC 434, buy the disc, and be on the lookout for the next BODY release! It will probably be the rumored compilation of unsigned and diverse Belgian bands, so watch out! (Note that BODY's address is now the same as DAFT's, and NOT the same as on the old BODY releases! I think it may just be that the city code has changed for Beveren, but at any rate, use this address!)

file: CODe PRODUCTS

location: Bivakstraat 59, 3970 Leopoldsburg

contact: Johan Van Roy

protocol: www.clubbinet.be/~pub00037/sucomm.htm

data: CODe is a brand new cassette label run by Johan Van Roy of SUICIDE COMMANDO! It was bound to happen, and it finally has! The first release on CODe is the latest STIN SCATZOR full-length, TALK ABOUT INDUSTRO. Soon to follow is a compilation called VOLTAGE, featuring STIN SCATZOR, MONOLITH (ex-INSEKT), HYPNOSKULL (SONAR), LESCURE 13 (SUICIDE COMMANDO/STIN SCATZOR) and many others. This is where we will all get a taste of Johan's new side project, dB_F, with David Kirvel of PIERREPOINT! Also, the new LESCURE 13 full-length, RESSURECT, will be released on CODe, in collaboration with the new Vertigo related German label DEADHEAD. It will feature lots of new material, and a cover of PUPPEE FABRIKK's classic electro track, "Destrutor". Shortly after that, in February, the long-running LESCURE 13 project will release their first ever CD!! Actually, it will be an MCD in collaboration with the German STEELWORK PRODUCTION! CODe merchandise will surely be available at SUICIDE COMMANDO live shows, where you can also pick up the latest issues of CULTURE SHOCK! But those of you who can't jet over to Belgium or Germany to catch the next gig should write to Johan and ask for the latest

info. Some of the merchandise may only be available in limited quantities, so act fast! Be sure to request a copy of the latest INFOcIDE newsletter! Also, be sure to check the OFF BEAT file for info on the new SUICIDE COMMANDO MCD and boxset, as well as the ELECTRIC DEATH TRIP file, for details about SUICIDE COMMANDO's long overdue US licensel CONSTRUCT deSTRUCT.

file: Kk RECORDS

location: Krijgsbaan 240, 2070 Zwijndrecht, Antwerp

contact: ****access denied****

email: kkn@kkrecords.be

protocol: www.inforamp.net/~kkna/index.html

data: Though it seems Kk is focusing almost entirely on their various other labels, they're still occasionally unleashing some real smashers directly on Kk. They've recently signed SCORN, who have just finished up their final album for EARAHC (entitled LOGGHI BAROGGHI), Scorn mastermind Mick Harris has also produced SELWOLF's long awaited new album, IV. NUMB'S KORO CD (live in Japan) is out, and SCORN will release their next album on Kk early in '97. Some noteworthy releases on some of Kk's sister labels include OMNICRON (Savvas Ysatis of S.E.T.I.'s latest remix EP COLONIZATION, and full length GLOBETROTTER, both on RADICAL AMBIENT, XINGU HILL's FICTION CD and 02 SOUL (SYMPATHY NERVOUS-project's SPRING EP, both on Nova ZEMBLA.

file: SIDE-LINE

location: 135 Rue Champ du Roi, 1040 Bruxelles

contact: Séba Dolimont

protocol: www.pobox.co.uk/vnv/sideline/sl.htm

data: SIDE-LINE MUSIC MAGAZINE is, bar none, the premier English-written electro magazine in the world. They, like VERTIGO, progressed in leaps and bounds since collaborating with Germany's incredible CELTIC CIRCLE PRODUCTIONS, and are now releasing full length CD comps with each issue. This particular compilation series is entitled SOUND-LINE, and it always contains some of most invigorating electronic mayhem from all over the world. But, the SIDE-LINE team does not stop therel! After many cassette releases, SIDE-LINE RECORDS is now an official sub-label of CELTIC CIRCLE, and in addition to the SOUND-LINE series and in collaboration with KHAZAD-DÜM, they've already released IAIBoFoReEnk's FACE (of) DEATH remix CD, IMPLANT'S FUN MCD and SOFT FLESH/HARD STEEL CD, IONIC VISION'S PROPHECY MCD and RAGE AGAINST THE ACOUSTIC CD, and THE DUST OF BASEMENT's latest WORDS OF GOD MCD and REMEMBRANCES CD!! The SIDE-LINE crew have also put together the NEUES ELEKTRO BLUT VOL.1 compilation for KHAZAD-DÜM, and contrary to what we stated in the last issue (sorry Sébal), they are still doing the infamous ELEKTRAUMA series for DISCORDIA - and they are stronger than ever! Also for DISCORDIA, they are now putting together darkwave/gothic compilations bearing the name GOTHIC ENIGMA. Soon to come on SIDE-LINE RECORDS are new albums from US faves FICTION 8 and Side-Liners FUZE BOX MACHINE and NERVE CONFLICT, plus the debut from CONSTRUGGLE TEST, assisted by Marc Van Duuren of IMAGE TRANSMISSION! On top of all this, SIDE-LINE now have an official web-site, thanks to everyone's favorite Irishman, Ronan Harris of VNV NATION. It's only up in limited form at the moment, but it will eventually have all of the SIDE-LINE back issues on-line! In print, they've just released Nr. 20 (04/96) of the legendary SIDE-LINE MUSIC MAGAZINE, and they've also got an official US contact in the form of Brandon Finucan, so check the ORAMUSIC file for more details.

file: TOOLBOX

location: Peter Benoitaan 23, 9120 Beveren

contact: Eric Van Wonterghem

email: 100666.2747@compuserve.com

data: After years of hiding out and doing digital mastering work for some of Belgium and Germany's biggest labels in his PRODAM, the electro-icon Eric Van Wonterghem (ex-INSEKT) has finally resurfaced and announced plans for his very own TOOLBOX label. The

very first release will be Eric's latest project, MONOLITH, with its first CD, called BLACK COVER. A preview of this project can be heard on CODe's VOLTAGE sampler and SIDE-LINE'S SOUND-LINE VOL. 3 comp, as well as in the remixing work he's done lately, which includes a mix on DIVE's FINAL REPORT, a mix of the SUICIDE COMMANDO hit "See You In Hell", and also a joint remix with Johan on the new PUTREFY FACTOR 7 MCD, REGULATION! It's certainly good to see that Eric is visible again, and there is surely a lot more to come from him!

TRANSMISSION: BRAZIL

file: AGHASTTRANSMISSIONNETWORK/BIOPSY INFORMATION

location: R. Hermínio H.Bertani, 180 - JD, Das

Paineiras-Campinas/SP, CEP 13093-440

contact: Fabrício Viscardi and Guilherme Pires

email: aghast@dignet.com.br

protocol: www.ebm.pucpr.br/biopsy/biopsy.htm

data: The Aghastterrorists run their own information service and are always looking for new contacts and collaborations. They'll provide you with any and all necessary information on AGHAST VIEW and BIOPSY, including the current status of the long-awaited second AGHAST VIEW album, CARCINOPEST! Check out our interview with BIOPSY in this issue, as well as the CRI DU CHAT Discous file, and do not forget to contact them!

file: ALIEN RECORDS

location: R. Sansao Alves dos Santos N. 138,

cj123, CEP: 04571-090, São Paulo/SP

contact: Gonçalo Viñha

data: ALIEN has been releasing some pretty interesting stuff through Germany's SUBTRONIC RECORDS. They're relatively new, but what they have put out already is quite impressive. PITCH YARN OF MATTER's second full length CD, STRANGE BODY, EX-INDIVIDUAL INDUSTRY CITY LIMITS' debut, FIRST, and the latest CD, ORGANIC, from A SPLIT SECOND's long term project TWILIGHT RITUAL are among the first releases from this promising label.

file: CRI DU CHAT DISQUES

location: Cx. Postal 42396, São Paulo/SP,

CEP: 04299-970

contact: Enes Neto

email: cridchat@mandic.com.br

protocol: www.ebm.pucpr.br

data: Always consistent, and always Brazil's flagship electronic label again has a slew of new releases that are nothing short of imperative. After several unfortunate delays, AGHAST VIEW's groundbreaking side project, BIOPSY, have finally released their first full CD, NERVATE, and if you don't have it yet, you're missing out! The fourth installment of CDC's prominent MINIMAL SYNTH ETHICS comps is out, with a lot of great tracks from the likes of SWAMP TERRORISTS, BIOPSY, CALVA Y NADA, NEUROACTIVE and many others, that you simply won't find anywhere else. On MSE4, we also get a taste of BRAIN LEISURE's latest work, under the heading D4P (Dom For P-LEISURE)! Coming very soon on CDC are CLONE DT's debut CD, DIGITAL, and INDIVIDUAL INDUSTRY's second CD, ICE-WATER (see our reviews of the advance tapes!), and already a brand new MCD from BIOPSY called CERVIX STATE SEQUENCES!! Contrary to earlier plans, BIOPSY's main project, AGHAST VIEW, WILL be releasing their new album, CARCINOPEST, and a follow-up MCD on CDCD, and later in the year, BIOPSY, AGHAST VIEW, SIMBOLO, and many others will contribute to a NEW ORDER tribute album!!! On MUSICA OBSCURA, CDC's side label of underground classix re-issues, they're planning the next release from the French cult band OPERA MULTI STEEL, HISTOIRES DE FRANCE, and on the Brazilian ONLY label MUSICA CELESTIA, CDC have released FREIBURGER SPIELLEYT's Tales Of Miracles, a LA FLOA MALDITA collection called RECONCILED WITH THE LIGHT, and a second MUSICA CELESTIA sampler. And finally, the

long awaited album of all new material from SIMBOLO, MUSIC FROM THE MASSES, is out on CDC's JMCN label and well worth the wait! Get on it!

file: NEW WILL PRODUCTIONS

location: Alameda das Olivierias 53, S.B.Campo - São Paulo/SP, CEP: 09811-380,

contact: Gil O. Santos

data: Sadly, Gil has recently informed us that NEW WILL PRODUCTIONS is on hold for now. It is not at all surprising that the man has no time, though. In addition to his side projects MAGGOT and GLASS HOUSE, he's just finished recording MORGUE's second full length CD, SWEET APOLOGY OF DEATH, and the accompanying MCD, UNDERWORLD, and signed with CELTIC CIRCLE PRODUCTIONS! You can (AND SHOULD) get a taste of MORGUE's newer work from an exclusive track on VERTIGO's 01/96 compilation. Don't miss it!

file: PROLAPSE RECORDS

location: R. Ernesto Giorno, 50, Apt.101,
Kobrasol - São Jose/SC, CEP: 88102-260

contact: Heracito Maia

data: PROLAPSE is a very interesting new prospect emerging from Brazil's electronic underground. They do quite a bit of work within the blossoming scene down there. The first release was BIOPSY's preview cassette, REVERSE DATA CONCEPT, which has a few mixes that aren't on the CD! They've also associated with the electrozines CORPOFAGIA and ENGINE for cassette compilations, and worked with quite a few unsigned bands like WORK 01, BRUTAL DIVERGENZ, MP NO C83, CAUSTIC, KREMASTER, MODEM and now the incredible CYBERNETIC FACES!

TRANSMISSION: CANADA

file: FACTORIA

location: #504, 884 Bute St., Vancouver, BC

contact: Andrew Amy

email: factoria@helix.net

protocol: www.helix.net/~factoria.html/

data: The wonderful Canadian label/distributor that first unleashed THE FOURTH MAN and BIOMECHANOID on an unsuspecting public now boasts an impressive catalogue of CDs. For the uninitiated, their recent HAZARDOUS MOVING PARTS EXPOSED CD compilation serves as an excellent cross-section of the FACTORIA label and distribution roster, and it's got a slew of unreleased mixes for all of the avid Factorians. Their most recent release is MISANTHROPY, the debut CD from Vancouver's DISCIPLINE OF ANARCHY, and soon to come is THE FOURTH MAN's long awaited follow up album, ONANERSHOW! FACTORIA are also working out licensing and distribution deals with the likes OUT OF LINE and Canada's own KILLER SEX MACHINA. And if all that isn't enough, they carry a bunch of cassettes from up-and-coming North American electro bands like BOLT and SPIRIT IN SIN.

file: KILLER SEX MACHINA

location: 2305 Vista Court, Coquitlam, BC, V3J 6W2

contact: David London

email: ksmrecords@infomatch.com

data: Vancouver's KILLER SEX MACHINA are a fresh, young and powerful voice in Canada's sparse electro scene. They've released some hard hitting debuts like JAGD WILD'S COME JOIN THE HUNT CD and DAED 21's POLICE STATE OF MIND LP. JAGD WILD has since broken up, but that's not going to stop KSM. The next release is the ORACLE POOL compilation CD, which will feature new tracks from THE FOURTH MAN, IDIOT STARE, and many others!

file: KONSORTUM PRODUKTION

location: Box 33560, 50 Dundurn St. S, Hamilton, ON L8P 4X4

contact: A.D. Humphries

email: aj760@freenet.hamilton.on.ca

data: Emerging from the prosperity of Nekropolis, a successful club in Ontario, KONSORTUM PRODUKTION has introduced themselves to the world with a veteran quality CD compilation, NEKROLOGY - TWO YEARS IN AN EXPERIMENTAL NIGHTCLUB is their first release, and it features exclusive tracks and remixes from the likes of DIGITAL POODLE, IBANG ELEKTRONIKA, HATE DEPT., and DHL. Check the review of NEKROLOGY, and sit tight for their next releases! They're distributed in the US by METROPOLIS, so you should have no trouble finding them!

file: NETTWERK

location: Box 330, 1755 Robson St., Vancouver, BC V6G 3B7

contact: ****access denied****

email: info@nettwerk.com

protocol: www.nettwerk.com

data: OK, so they're not what they used to be, and we'll probably never see stuff like MANUFACTURE or

SEVERED HEADS on Nettwerk ever again. But, they are currently the North American license partner for most of the SUBCONSCIOUS COMMUNICATIONS releases, including the third TEARGARDEN full length, TO BE AN ANGEL BLIND, THE CRIPPLED SOUL DIVIDE. NETTWERK will also be carrying DOWNLOAD for a while, too, but won't be releasing DOWNLOAD's soundtrack to CHARLIE'S FAMILY. And speaking of the living legend, there are widespread rumors of a highly confidential, extremely interesting, and somewhat blasphemous forthcoming remix release bearing the name SKINNY PUPPY. Hmm... Aside from that, a new DELERIUM album will rear it's head very soon, but is DELERIUM's work on NETTWERK really DELERIUM? The new album will feature (?) Sarah McGlaughlin and Lisa Gerard. Ohhhh.

file: SUB-CONSCIOUS COMMUNICATIONS

location: #800, 525 Seymour St, Vancouver, BC V6B 3H7

contact: ****access denied****

email: subcon@process.org

protocol: process.org/subcon/

data: The home of DOWNLOAD and all cEvin Key related releases, Sub-Conscious has released DOWNLOAD's special limited edition CD called CHARLIE'S FAMILY, which is a soundtrack to a film of the same name. They are responsible for licensing all related products to the likes of NETTWERK and OFF BEAT for world-wide mass consumption, and have also recently released TEARGARDEN's long talked about TO BE AN ANGEL BLIND, THE CRIPPLED SOUL DIVIDE, as well as a replacement to the deleted original, non-multimedia release of SKINNY PUPPY's BRAP (OFF BEAT). The new version is called DIGITAL BRAP, and contains all the multi-media tracks that were released on NETTWERK's version, but does not include the infamous "Left Handshake".

email: cyberwar@sci.fi

protocol: www.sci.fi/~cyberwar/e.html

data: One of Scandinavia's most important electro label, CYBERWARE PRODUCTIONS have been very busy setting up a new division that will focus more on the goth side of things. The first release on the new division will be a compilation featuring LACRIMOSA, ATARAXIA, FORTHCOMING FIRE, and many others. Aside from that, CYBERWARE have released RESTRICTED AREA's first full length CD, EXPLODE, and CHAINGUN OPERATE's debut BINARY IDOL MCD (after several delays, but it was worth the wait!). Still planned are NEUROACTIVE's second full length, PHONIC TRACES, and (ACTIVE) MEDIA DISEASE's follow-up full length, as well as TERMINAL CHOICE's new MCD, KAOSGOTT. Stay tuned!

TRANSMISSION: FRANCE

file: F.I.R.M.

location: 4 Petite rue Grosley, 10000 Troyes

contact: Nicolas Francois-Xavier

data: FORCE IS RACKETING MACHINES is the home of BRAIN LEISURE, and if you're not familiar with any of their work, you've been living under a rock. Despite the fact that BRAIN LEISURE is one of the casualties of HARD's restructuring, things are looking better than ever for them. They are holding on to their remix album, TEK.NET, and waiting to see what will happen with HARD, but once it's released you WILL be impressed. On it, you'll find no less than 9 remixes of the track "Technology" (from their CD debut, MINDFIRE), skewed and dismembered by such electro-deities as :WUMPSCUT:, SUICIDE COMMANDO, THD, PLACEBO EFFECT, SWAMP TERRORISTS, ASPHYX SQUAD, and more! But that's just the beginning. The new BRAIN LEISURE album, DOM FOR P-LEISURE, will contain many new tracks, plus remixes by HAUJOBB, HELLSAU, IDIOT STARE, RAZED IN BLACK, SPIRITS IN SIN, and once again, :WUMPSCUT!: Impressed yet? Well, it doesn't stop there. Not only have BRAIN LEISURE remixed a brand new :WUMPSCUT: track for EMBRYODEAD and a track for the second disc of the MFEST re-issue, but they're also doing a FULL ALBUM of :W: remixes called ELEKTROCUTION, which will be released on BETON KOPF MEDIA!! Write to Fixx NOW!!!

file: FRONT DE L'EST

location: 13 rue Verrier Lebel, 8000 Amiens

contact: ****access denied****

data: FRONT DE L'EST are an excellent label/distributor/mailorder service covering the worldwide electronic/experimental/industrial scene. Their distribution catalogue is simply enormous, and they supply quarterly updates. They don't release a whole lot on the label, but when they do, it's top notch. Don't hesitate!

file: OMBRE SONORE

location: 26 passage Walter Benjamin/Impasse de Schiltigheim, 67000, Strasbourg

contact: Lol Chevaux

data: One of France's longest running and versatile organizations, OMBRE SONORE are working hard in many facets of the electro world. They're highly respected French written zine, NOISING THERAPY, is going strong, and OMBRE SONORE are now releasing very high quality cassettes. They've recently put out ASPHYX SQUAD's COMMUNICATION and AXONAL WARFARE's HUNTED BY BUILDED MINDS. The AXONAL WARFARE cassette has apparently led to the band inking a deal with Germany's phenomenal CELTIC CIRCLE PRODUCTIONS, so their STASIS INTERRUPTED CD and DEAD TIME MCD should be out by the time you read this! OMBRE SONORE is also organizing festivals in France, and past names have included EVILS TOY and CYBER-TEC. This is all not to mention the fact that they run a great mailorder service!

TRANSMISSION: GERMANY

file: ANT-ZEN

location: Lessingstraße 7A, 93049 Regensburg

contact: Stefan Alt

protocol: www.pobox.co.uk/vn/ant-zem/index.htm

data: Bavaria's truly infamous ANT-ZEN puts out the highest quality product that you are likely to find anywhere in the world. In a place where the word "industrial" has not been warped and dehydrated by culturally deficient corporate impostors, ANT-ZEN thrive on the scathing, threatening, and surreal psychoacoustics of structured, rhythmic symphonies; progressive, mind altering experimentation in its true form. Every single release is entirely uncompromising. Need proof? Two words: :WUMPSCUT: + artwar. S.Alt is responsible for every single one, including the MENTAL ULCER FORGES releases, the boxsets, and the picture discs! In fact,

TRANSMISSION: FINLAND

file: CYBERWARE PRODUCTIONS

location: PO Box 623, FIN-33101 Tampere

contact: Carri Suksia

electro band SYSTEM DER DINGE! As soon as these discs are available, acquire them at all costs! Meanwhile, check out our interview with EVIL SERMON, the great young electro band featuring our good friend and CRIPPLED ABORTION manager Marc Keithan, who is also a core member of the incredible VERTIGO team! While you're at it, cross reference this file with the STILLBIRTH, DEADHEAD, and VERTIGO files, and see our profile on VERTIGO! Of course, each member of the VERTIGO crew is a highly recommended contact, so get in touch!

file: DANSE MACABRE

location: Jean Paul Straße 26, 95444 Bayreuth
contact: Bruno Kramm

email: 100557.2445@compuserve.com

protocol: ourworldcompuserve.com/das_ich/dimach.html

data: Shortly after dropping almost all the bands on the label, DANSE MACABRE went on hiatus. That explains why you haven't heard much new from them lately. Not to worry, though! DANSE MACABRE's flagship band (and owners) DAS ICH have just finished a full-length film soundtrack called Das Innere Ich which will be released on CD, and when the new DAS ICH album, EGODRAM, is complete, they will wake the sleeping beast and will surely be back in full force! Meanwhile, they have been working hard on the new DAS ICH material, as well as doing an extraordinary amount of remix, production and collaboration work with the likes of ATROCITY, with their new WILLENSKRAFT (also as a boxset!), DORSETSHIRE, ex-label mates KALTE FARBEN, RAMMSTEIN, and COLLIDE. The new DAS ICH is scheduled for January. The band will hit the road in Germany later in spring, and (lucky for us), another US tour will follow shortly afterwards! In related news, after a short stint with the west coast US label ETHERHAUS, DAS ICH have inked a US license agreement with the extremely promising new BLACK ORCHID label. Be sure to check the BLACK ORCHID file for more details!

file: DARK VINYL/DVLR

location: Kettelerstraße 4, 95652 Waldsassen
contact: ****access denied****

email: dvlny@sfabrik.de

protocol: www.sfabrik.de/clients/dvny/html/dvny.htm

data: ****access denied****

file: DEADHEAD TAPE PRODUCTIONS

location: Nährweg 22, 49356 Diepholz

contact: Andreas Schmidt

data: As if the VERTIGO team were not one of the most versatile groups of individuals, they've initiated yet another project. DEADHEAD TAPE PRODUCTIONS is a new cassette label run by Andreas Schmidt, manager of STILLBIRTH MUSICAL ART & CONCERTS and one third of the VERTIGO core. STILLBIRTH has long been known for offering demos from some of the most promising young electro acts via mailorder, DEADHEAD now takes it a step farther by actually releasing high quality cassettes! The first release on DEADHEAD is the collaborative release of the new LESCURE 13 cassette, RESURRECT, in collaboration with Johan Van Roy's CODE PRODUCTS! Other Stillbirth products are now being issued under DEADHEAD, including UNDERGROUND RESISTANCE VOL. II (from Brazil's New Will Productions!), and KRIEGBEREIT'S MASCHINENKUNST! D.T.P. will surely prove to be an extremely valuable resource for the world's best new talent! Of course, cross-reference this file with all VERTIGO related files, especially STILLBIRTH MUSICAL ART, and get in touch with them!

file: DION FORTUNE

location: Hospelstraße 66, 50825 Köln (Ehrenfeld)
contact: Wolfgang Schreck

email: 101674.1556@compuserve.com

data: After a rather long "summer", one of Germany's finest darkwave labels, DION FORTUNE have a few select new releases. With the success of the previous HEAVEN AND HELL set, GARDEN OF DELIGHT's sixth (and next-to-last) album, SCHEOU!, is out, with a new MCD, EXODUS. And as they do once in a while, DION FORTUNE even have a new electro release, this time from DIE MASCHINE with BRAINFUCKER! While FADING COLOURS' Time MCD isn't exactly new, it is necessary to mention that it features the guest vocals of one Darrin Huss of PSYCHE, and BROONI! Their new album will be out in Spring, and will also feature Anne Clarkel! Also watch out for the latest 2CD Dion Fortune Sampler!

file: DISCORDIA

location: Am Liffermühle 95, 47877 Willich
contact: Klaus Bader

email: discordia@t-online.de

data: DISCORDIA again have an astonishing amount of new releases, and are of course still distributing an absolute ton of excellent record labels. Their distribu-

tion partners are well showcased on the infamous TASTE THIS series, of which number 6 is the most recent. See the review in this issue. They've also released the second LIVING FOR MUSIC compilation, so check that review, too. Other madness this label is spreading includes LIMBO's latest, SEIN UND ZEIT, SECOND DECAY's latest, FAMILAR, KIRLIAN CAMERA's new PICTURES FROM ETERNITY, FORTIFICATION 55's new MCD, HEARTLEADER, and CD REVOLUTION IN PARADISE, and METAFORM PLAYS DISCORDIA, which is a bizarre collection of samples and covers of DISCORDIA classics! Due out very soon is the remix MCD from England's VNV NATION, even though VNV has apparently signed with a different label for future releases. The MCD is entitled PRAISE THE FALLEN, and will include remixes by P+A+L, HAUJOBB, CYBER-TEC, NEW MIND, and more! Also available from DISCORDIA are all releases from Norway's TATRA RECORDS, including the new MCD, THE GREGORAVEIAN, from APOPTYGMA side-project CHRONOS TITAN, and IN THRU OUT by the new AB side-project, TOTAL TRANSFORMATION. DISCORDIA deal with much too much stuff to list here, and info on them is relatively hard to come by, especially since they work with so many labels, so all we can say is to keep searching!

file: DRAG AND DROP

location: Süsterfeldstraße 61, 52072 Aachen

contact: ****access denied****

data: DRAG AND DROP are a very promising new German label dealing with experimental and industrial music. They've divided the label up into three branches: D&D INDUSTRIAL, D&D RITUAL, and D&D ELVES, and they're already putting out some very high quality stuff. For example, two of the first releases are reissues; one of ESPLENDOR GEOMETRICO's KOSMOS KINO, and one of VIVENZA's FONDEMENTS BRUTISTES, both with unreleased bonus tracks. Some of DRAG AND DROP's other initial releases include MERCANTONI'S IX, FETISCH PARK's INSTINKTVERLUST, and EBB AND FLOW, the debut CD from JACK OR JIVE's Vocalist CHAKO. Watch this label closely, as they are sure to evolve into a very important resource for all you experimental freaks!

file: EFA

location: Neuer Billwerder Deich, 20539 Hamburg

contact: ****access denied****

email: 100434.1520@compuserve.com

protocol: www.efamedien.com

data: EFA is, of course, one of Germany's biggest distributors, dealing with labels like CELTIC CIRCLE, GLASNOST, GYMNASTIC, and countless others. Really, to cover all of their current releases would take several pages, so refer to their constantly updated webpage for the latest info. Meanwhile, we will mention here that they've established an entire label called ITN COMM, dedicated solely to IN THE NURSERY releases! Whoa! The latest discs are STORMHORSE and a soundtrack to a film called THE CABINET OF DR. CALIGARI. Also very worthy of mention here is the latest compilation series from the famous ZILLO MAGAZINE, entitled ZILLO CLUB HITS. VOLUME 1 of this series includes dancefloor hits from KLINIK, DEINE LAKAIEN, CAPITAL HELL, APOPTYGMA BERZERK, COVENANT, PROJECT PITCHFORK, and several others.

file: ELECTROPE

location: Schulstraße 17, 24558 Henstedt-Ulzburg

contact: Jan Winterfeld

data: Electrope has been handling managing and booking for bands like ZERO DEFECTS, LIGHTS OF EUPHORIA, and COLLAPSED SYSTEM, for quite some time now, as well as doing excellent electro tape compilations. In early 1995, they first introduced us to the likes of none other than INDIVIDUAL TOTEM and ABSCESS on the WE CAME TO TRANCE compilation, and now they are back with their third cassette sampler, BACK TO THE ROUTES. Here you'll find exclusive tracks from bands like TRYLOK, IN STRICT CONFIDENCE, PHILTRON, CYBER AXIS, and many, many others. Don't miss this excellent contact!

file: EUROMEDIA

location: Agathagasse 2, 45894 Gelsenkirchen-Buer

contact: ****access denied****

data: Euromedia is another division of WESTCOM GmbH, and is of course responsible for the phenomenally successful (and just plain phenomenal!) WE CAME TO DANCE and MOONRAKER compilations, as well as the oversight of many other various activities. The related darkwave label NIGHTSHADE PRODUCTIONS, and the newly initiated synthpop label VISAGE are not at all the least among them. They publish the tremendous, large distribution glossy NEUROSTYLE, which always comes with excellent high-profile CD compilations, and all around, they're one of the biggest and best organizations in the entire electro-world! MOONRAKER 3 and WE CAME TO

DANCE X will be out shortly, and will again be must-haves for any self-respecting electro-freak, featuring tons of unreleased tracks from all of your favourites, as is the newly released APOCALYPSE NOW DCD compl. Check out our review of WE CAME TO DANCE IX, and save those pennies for the next incredible MOONRAKER DCD!

file: GLASNOST

location: Glockengießerwall 17, 20095 Hamburg

contact: Oliver Koble

email: glasnost@t-online.de

protocol: soon!

data: After kicking our asses hard with ABSCESS' JOURNEY, GLASNOST are slowing things down a bit. As you may know, several GLASNOST bands have left to venture elsewhere. In turn, GLASNOST are focusing on several upcoming releases. This fall's primary release on GLASNOST is DROWN FOR RESURRECTION's latest full-length, I'M HUMAN, which should be out by the time you read this. GLASNOST are also very hard at work on their new webpages, which should be up shortly! They will surely have the most updated information, so check search engines regularly! In the meantime, be sure to read our interview with ABSCESS in this issue!

file: GOTHIC ARTS

location: Im Esch 10, 49545 Tecklenburg

contact: ****access denied****

data: 'Tis a sad situation indeed, but we can't get any info on this once great label. The last we heard from them was SERPENTS' HAVE FUN MCD or yet GAYTRON'S PHASE 1. We heard rumors of new SPLATTER SQUALL, PLASTIC NOISE EXPERIENCE and PARACONT discs on GAR, but with their latest releases being on CELTIC CIRCLE, KK and AUFSAHRT (respectively), we question the validity of such hear-say (not to mention the fact that PARACONT seem to have dropped off the face of the earth!). Try contacting them, and if you get a response, please let us know!

file: GYMNASTIC/CLASSX/CHROME/DAYDREAM

location: Dianastraße 1, 80538 München

contact: Carl D. Earling

email: 100610.1716@compuserve.com

protocol: www.netville.de/gymnastic

data: With a few GYMNASTIC and CLASS X releases here and there, including the long awaited QNTAL follow-up, QNTAL II, and DEINE LAKAIEN's latest, WINTER FISH TESTOSTERONE, a while back, the label seems to be concentrating a lot on the new sub-divisions DAYDREAM and CHROME. While we have no info on CHROME, GYMNASTIC's recently initiated synthpop label DAYDREAM has released a sampler aptly titled THE DAYDREAM COLLECTION (13 TREASURES OF EUROPEAN SYNTH POP), which is perhaps a foreshadowing of things to come, as well as new albums from DISDAIN! (L:QUID), and SILENCE. The synthpop revival is coming!

file: HYPERIUM/HYPNOBEAT

location: PO Box 910127, 90259 Nürnberg

contact: ****access denied****

email: 100660.1760@compuserve.com

protocol: www.netville.de/hyperium

data: Certainly the biggest electro smashers on HYPNOBEAT lately were EVILS TOY's phenomenal XTC IMPLANT CD and THE OLD RACE follow-up MCD, plus DIGITAL FACTOR's long awaited second full-length, ON DEMAND (sort of licensed from HARD RECORDS, DK). While they often concentrate more on various other genres, they have recently released HALO's latest, IMMANENT, and INCEPT DATE'S HAREM, in addition to a high profile sampler, compiled by Timo Hoffman (NEW LIFE), with unreleased tracks from SILKE BISCHOFF, PSYCHE, DE/VISION, and many others. But there's more! On the HYPERIUM mother label, they have released CALVA Y NADA's latest, DAS BÖSE MÄCHT EIN FREUNDLICHES GESICHT CD and FINSTERE ZEIT MCD, ATTRITION's latest 3 ARMS AND A DEAD CERT, and yet DIE FORM's latest PHENOMENON OF VISITATION MCD and videoclip!

file: K:A:T:T INDUSTRY

location: Freystraße 1, 80802 München

contact: Raoul Roucka

data: KAPUTTAKUSTISCHERTONTRÄGERTERROR (DEFECTACOUSTICTONECARRIERTERROR). The Government of the Rhythm Nation. K:A:T:T INDUSTRY is the direct contact to the Noisexorist, Raoul Roucka (alias: Raoul Revere), mastermind of NOISEX, DEUTSCH KATHOLISCHE FREUNDESDSCHAFT, ANDXESION, THE UNBELIEVABLE TV PREACHER, and anything else he wants! Check the MENTAL ULCER FORGES file for more info on upcoming NOISEX releases, and search long and hard for the forthcoming D.K.F. CD, LIVE ON EARTH, and a new release from T.U.T.P.! Raoul's very busy playing lots of gigs all over Europe as NOISEX, and with D.K.F. and ANDXESION,

so watch out for when the Power Noise Movement takes over your town. In early 97, he will invade the cultural wAsteland and we will never be the same! You've been warned.

file: KODEX

location: Barfusserstraße 27, 35037 Marburg/Lahn
contact: ****access denied****

protocol: www.efamedien.com

data: After releasing stuff like the debut from STILL SILENT (a PITCHFORK/CASSANDRA COMPLEX/CATASTROPE BALLET supergroup of sorts), or yet SECOND VOICE's D.A.W.N. (THE COLLECTION) DCD and LA FLOA MALDITA'S DEDICATION! SEPARATION!, the relatively new KODEX/SUHSHIA LIGHT now offer up their latest signing, the US band and former ARTS INDUSTRIA faves THINE EYES, with their first CD release, STARES IN RUIN. Another current KODEX release is the solo debut of GOETHE'S ERBEN's Oswald Henke, a self-titled CD under the name ERBLAST. We've seen the wave, and the wave is dark...

file: MACHINERY/DYNAMICA

location: Kurfürstenstraße 23, 10785 Berlin

contact: Beate Jordan

email: 100600.717@compuserve.com

protocol: www.noiserecords.com

data: After the departure of label founder and main-man Jor, MACHINERY seem to be concentrating a lot on the DYNAMICA label, with such releases as the upcoming third COPTIC RAIN album, CLARION'S END, and the new OOMPH! CD, WUNSCHKIND (which should feature HAUJOBB's remix of "Ice Coffin"). But some excellent electro releases linger in the sidelines, such as a new MCD from STATIC ICON, It's A LIFESTYLE, followed by the second full CD, SLAVE. SYNTEC's ANGEL, ANGEL MCD from the UPPERWORLD CD is a recent gem, too. Other MACHINERY staples have moved on, like AND ONE, who will release their new CD, SOMETIMES, and MCD NORDHAUSEN, on VIRGIN. Though COLLAPSED SYSTEM have moved on to the infamous ZOTH OMMOG, their (his) debut CD and MCD, COMMERCIAL ASSHOLE and GHETTO KING (respectively) were released on MACHINERY not long ago, and remain dancefloor staples throughout Europe (not to mention virtually unavailable in the US!). Hopefully, we'll see more signings like these in the future!

file: MASCHINENWELT

location: Postfach, 12061 Berlin

contact: Christian Weber

email: styxx@fb3.fhtw-berlin.de

protocol: w3.rz.fhtw-berlin.de/~s004935x/maschinenwelt/maschinenwelt.html

data: MASCHINENWELT burst on the scene in late 95 with their must-have first compilation, and almost immediately followed it up with the instantly successful, now sold out releases of E-CRAFT's shape-CD debut, DIE STAHL AG, and later the follow-up DIE STAHL EP MCD, or yet NOMENCLATURA's debut STYXX MCD and D-PRESSIVE's GEFALLENEN ENGEL shape MCD. It wasn't long then before they announced the release of the debut CD, SILENT PLEASURES, from the TERMINAL CHOICE side-project, SEELENKRANK. Keeping with the steady string of releases, and choosing to work very closely with a small number of high-quality electro acts, MASCHINENWELT will soon release NOMENCLATURA's first full-length disc, MUDDLE (w/ CD-ROM tracks!), as well as E-CRAFT's second CD, DRESS THE STEEL, and also the MASCHINENWELT compilation II, which will certainly be another must-have! Watch this label very closely!

file: MENTAL ULCER FORGES

location: Marschallstraße 3, 84028 Landshut

contact: Rudy Ratzinger

data: As most of you know, MENTAL ULCER FORGES is a brutal label run by none other than Rudy Ratzinger, on which he releases entirely convincing albums by bands other than :WUMPSCUT:. Each release bears an official endorsement sticker with the W: logo, and is mastered by the man himself in His Master's Studio. PINEAL GLAND ZIRBELDRUESE - DAWN-RISE-DEATH and REMYL-DISRUPTOR are his most recent pearls, and each were released in extremely limited boxset editions, in addition to the regular jewel case editions. Do not expect 4000 signings by this label, though, because Herrn Ratzinger is very adamant about the fact that he will only release things that he is entirely convinced by (a policy that too few labels practice!). Soon to come is the second NOISEX CD, which is an all new studio album called OVER AND OUT that will include a 50 page full-color booklet! Also watch closely for the top-secret NOISEX REDACTA EXCREMENTS Art-Box! See the profile on MENTAL ULCER FORGES elsewhere in this issue for full details!

file: MUSIC RESEARCH GMBH/ZOTH OMMOG

location: Norsk-Data-3, 61352 Bad Homburg

contact: Torben Schmidt

email: music-research@techno.de

protocol: www.techno.de/music-research/

data: While various other divisions of MUSIC RESEARCH like SUCK ME PLASMA, INFLUENCE, AURAL X-PERIENCE, and TESTSUO continue to explore different worlds of techno, the legendary ZOTH OMMOG are back with a vengeance! A few months ago, ZOTH exploded back on the scene with stream of EBM fury, beckoning the days when PEDWALK and STRIP were forging their careers. So recently, they've introduced us to many newcomers that have been all the rage in the demo scene, and who will surely follow in the footsteps of their now immortal label mates. COLLAPSED SYSTEM hit hard with their second full-length, BERLIN 2007, while IN STRICT CONFIDENCE shook the foundations with the powerful debut, CRYOGENIX, and LIGHTS OF EUPHORIA continued with the all-star BEYOND SUBCONSCIOUSNESS, plus they've now got the famous Australians SNOG, and have just released THE FUTURE MCD. FUNKER VOGT's THANKS FOR NOTHING and SECOND DISEASE's FLAME THE DARK TRUE confirmed this top-quality electro, as two of the strongest debuts we've ever heard! Of course, this is not to mention the riveting big name collaborations that have found ZOTH OMMOG as their home, including the X MARKS THE PEDWALK/ECO project, PAX., with the first fruit of that collective effort, THE POWER OF PURE INTELLECT, and the IAiBoFoRcEn<./NEW MIND project, BIO-TEK, with A GOD IGNORED IS A DEMON BORN! Long-time ZOTH flagship LEATHER STRIP confirm the new direction with THE REBIRTH OF AGONY, but offer something for disgruntled old fans, and that is the surprise release of YES, I'M LIMITED 2; this time a full-length remix disc of older tracks manipulated by the likes of IN STRICT CONFIDENCE, SECOND DISEASE, TRYLOK, and even :WUMPSCUT!!!!!! WOW! Some high-profile compilations are sustaining the intensity, like BODY RAPTURE VOL. 6, INDUSTRIAL X-PERIENCE, BEST OF EBM AND ELECTRO PART 1, and ELECTRONIC YOUTH 4, featuring between an incredible cross-section of new and old smashers! Then there were a few surprises, like the poppier introductions of X-ACT, with NO MATTER, and EDERA, with AMBIGUOUS, as well as the synthpop compilation, STRANGE WORLD. Soon we'll see ZERO DEFECTS' long awaited second full-length, KOMMA, a follow up MCD from phenoms FUNKER VOGT called NO THANKS, and there is certainly much, much more to come from the newly awakened beast! Also watch out for other releases on the MRSP division!

file: N.E.W.T.-NEZZWERK

location: Postfach 10.15.58, 40835 Ratingen

contact: Silver

email: ohnjec@nexon.com

protocol: www.nexon.com/haujobb

data: The official HAUJOBB Mindbase, a ground-breaking interactive, integrated fanbase/webpage is quite an innovation! The fanbase offers such exclusive items as the ELECTRONIC LIVE PERFORMANCE by HAUJOBB cassette, as well as a direct source of HAUJOBB merchandise. For those of us immersed in net culture, the extensive interactive HAUJOBB website has videos and soundclips to download, a complete discography including compilation appearances, photographs, tour dates, news and info, links to OFF BEAT's and FORMA TADRE's impressive pages, and an innovative message board where users can read and post messages and get late-breaking news. Check it out in emergency! That will certainly be the place where you'll find the most extensive and up-to-date news on HAUJOBB and FORMA TADRE, including the forthcoming collaborative effort, N.E.W.T., and other such things! See it at all costs!

cross-reference: HAUJOBB MANAGEMENT, Alexander Kornberg, Heeperstraße 82, 33607 Bielefeld, interface@nexon.com. HAUJOBB band link - haujobb@nexon.com

file: NOVATEKK GMBH

location: Uferstraße 73, 45881 Gelsenkirchen

contact: ****access denied****

protocol: ralenet.com/~vactoxic/offbeat/merchan.htm

data: NOVATEKK is EUROMEDIA's merchandising division, where you can get all sorts of promotional items. Of course, they do direct mailorder of all EUROMEDIA CDs, but you'll surely want to contact them for stuff like DORSETSHIRE coffee mugs, SUICIDE COMMANDO T-shirts, and official Thorsten Bene(stroth)phe souvenirs underwear! The NOVATEKK section of OFF BEAT's webpage will soon have the entire catalogue of available merchandise on-line with pictures and graphics.

file: OFF BEAT

location: Horster Straße 27, 45897 Gelsenkirchen-Buer

contact: Stefan Herwig and Thorsten Stroh

email: offbeat@t-online.de

protocol: ra.nilnet.com/~vactoxic/offbeat/

data: OFF BEAT are undoubtedly the most talked about electro label these days, and it's no wonder, since they have most of the veteran electro icons, as well as lots of extremely promising new talent. Rumors had been circulating far and wide regarding the less-than-amicable parting of Rhys Fulber from FRONT LINE ASSEMBLY and all related projects, and in late-December, this was officially confirmed. FLA will continue as Bill Leeb with long time collaborator and newly instated full-time member Chris Peterson. The split happened just after the release of the brand new NOISE UNIT album, DRILL, which includes for the first time in several years and the last time ever, the re-unification of the original NOISE UNIT line-up (including Marc Verhaeghen), as well as collaborative work by none other than HAUJOBB! Also, WILL has resurfaced on OFF BEAT (minus Rhys Fulber) under the name DECREE, and the album WAKE OF DEVASTATION will be out in January. In other FLA news, mainman Bill Leeb is very much responsible for the discovery of OFF BEAT's biggest revelation, VELVET ACID CHRIST, who are almost instantly being hailed as the new leaders of the electro-revolution! OFF BEAT have licensed a collection of VAC's work over the years, entitled CHURCH OF ACID, which was breaking sales records even before it was released! Another high profile release of late is, of course, HAUJOBB's incredible third album, SOLUTIONS FOR A SMALL PLANET. STERIL's decidedly different third album, VENUS TRAP, has finally seen the light of day, but pales in comparison to the phenomenal new SUICIDE COMMANDO MCD, CONTAMINATION. CONTAMINATION includes some brand new tracks as well as remixes of Suicide classics by the likes of MONOLITH, plus some guest vocals by Oliver Spring of SLEEPWALK, and was also released as a limited boxset including remastered demo tracks, some of which feature additional vocals by Deranged Psyche of FUZE BOX MACHINE/SIDE-LINE! EBM veterans KLINIK have moved over to OFF BEAT, and their new album, AWAKE, is out. You can get a taste of it from their TOUCH EP on the O-FILES comp, which also includes FORMA TADRE's long awaited CELEBRATE THE CULT EP, DEMENTIA SIMPLEX's BIOCREATURE EP, and a license of COVENANT's STALKER EPI DORSETSHIRE's latest, BEAST is out now, after long delays, as is KALTE FARBEN's loonnggg awaited second full-length, OPIUM, and a new signing, RAVENOUS, with their Sevren Ni-Arb engineered debut, MASS MENTAL CRUELTY. RAVENOUS is supposedly the main project of ZOTH OMMOG phenoms FUNKER VOGT. Another puzzling new signing that may prove to be along the same lines as RAVENOUS is that of ex-THE ETERNAL AFFLICT member Cyan, for a project that is quite simply entitled CYAN. It follows his project CYAN E.COLL, with E.Coli of STENDALBLAST, earlier this year on GYMNASTIC... Very soon we will see the release of the REMIX WARS STRIKE 4: COIL vs. DOWNLOAD, followed by STRIKE 5: VELVET ACID CHRIST vs. INDIVIDUAL TOTEM, and the O-FILES II is scheduled for early next year, and is rumored to include VELVET ACID CHRIST, KALTE FARBEN, SUICIDE COMMANDO, and FRACTURE. They've signed the British phenom Jonathan Sharp for NEW MIND's groundbreaking third album, FORGED, and later in the year will be the brand new SUICIDE COMMANDO full-length, CONSTRUCT-DESTRUCT, a double EP CD release from HAUJOBB, including new tracks and remixes from SOLUTIONS... by FLA and FORMA TADRE plus CD-ROM tracks, sample sources, as well as a license of VELVET ACID CHRIST's brand new, mind-warping album, CALLING OF THE DEAD. The new FRONT LINE ASSEMBLY album is nearing completion and will see the light of day in 1997! It is a concept album called DEATH, which features the new line-up and promises to be FLA's best release in years, charting new territory in electronic music while the guitar remains securely strapped to Rhys' back! Tons of rumors and top-secret things are floating around OFF BEAT, and their recent sojourn to the US only fueled the fire. Perhaps the biggest rumor happens to involve a certain Bavarian band by the name of :WUMPSCUT:. Hmmm... But alas, OFF BEAT now have an incredible, official web-site, courtesy of the net phreaks over at ELECTRIC DEATH TRIP in Denver, and that will eventually lay all speculation to rest. Though it is already very impressive, the site is under heavy construction, and will always feature OFF BEAT news as it breaks! Eventually, the pages will include full, separate, official homepage for all OFF BEAT bands, as well as links to all of the other on-line terrorism those jads are responsible for. Be sure to check the EDT file for more info on OFF BEAT's web presence, and watch out for many huge things to come!

file: OUT OF LINE

location: PO Box 1127, 36094 Petersberg

contact: ****access denied****

status: 55% - germany

transmission in progress

c s 3

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data: OUT OF LINE are a new German label that is concentrating mainly on bringing releases from other countries into Germany. They have released YEHT MAE's fourth CD, EAM THEY, as well as CLAY PEOPLE's first European release, CRINGE (which features remixes from SWAMP TERRORISTS!), and a collection of new and classic SIGNAL AOUT 42 songs, aptly titled IMMORTAL COLLECTION. They are doing some distribution for labels like Canada's FACTORIA, they've released a sampler called ON THE LINE, which documents the labels first steps, and they are the same people that are responsible for the official European offices of the big american label Fifth Column. Among their first licensings are IDIOT STARE's excellent debut, BLINDED (from BODYBAG, US), and DEUS EX MACHINA's intense second album, VIDEOHYPESTHESIA (from OPCIÓN SONICA, Mexico).

file: PLACEBO RECORDS

location: Hölderlinplatz 1, 70193 Stuttgart
contact: Martin Arndt
email: placebo@studbox.uni-stuttgart.de
protocol: www.hze.rz.fht-esslingen.de/~ntw5maa/placebo.html

data: PLACEBO RECORDS have been around for several years, and a while back they introduced the world to the very first Shape-CD's. The first Shape-CD's were roughly cut, but interesting and creative nonetheless. Even their most recent release, MORDEX PSI's ANALOGIE, has this rough aesthetic quality. It is very fitting to the music, though, MORDEX PSI being some of the harshest industrial you'll find anywhere. They have since developed a brand new way of manufacturing Shape-CD's, though, and future PLACEBO RECORDS Shape-CD's will be clean-cut and slick in appearance. They've even opened up the offer of producing Shape-CD's for other labels! If you're interested in shaping some of your releases, contact them without hesitation - they have very low rates!

file: SABOTAGE MAILORDER

location: PO Box 40 13 71, 63278 Dreieich
contact: Marc Werner
email: 106226.1422@compuserve.com
protocol: ourworld.compuserve.com/homepages/sabotage_qqcq/

data: SABOTAGE QU'EST-CE QUE CEST? have long been offering exclusive merchandise through their independent mailorder service, and now that they're finally getting the recognition they deserve on EMI/Spin (SEXPILOITATION CINEMA CD and GODDESS MCD; produced by FRONT 242), their mailorder is flooded with demands! The big record deal is not changing anything, though, and they're still working hard as ever! In fact, they have just released the live video UNSERE HERZEN SIND BOMBEN, and an MCD, ANNANORLUNDA, through their mailorder, and have tons of other material and merchandise available.

file: SHADOW CAST MAGAZINE

location: Kermelberg 26, 58453 Witten
contact: Petra Lindner and Matthias Klein
email: q3893138@bonsai.fernuni-hagen.de

data: As we announced last issue, one of Germany's most respected zine's, SHADOW CAST, is making the transition to the most universal of languages, English. SC#9 is out now, featuring the likes of STATIC ICON, INFORMATIK, and KEVORKIAN DEATH CYCLE, and it's their last issue in their native tongue. #10 will be out very soon, and will be a collection of some of their best interviews, including W., FUNKER VOGT, EVILS TOY, M&TF, CONTROLLED FUSION, PSYCHE, and a 13 page interview with Nivek Ogre! It will be entirely in English. They've got a brand new graphic designer working the layout, so it will surely be beautiful as well as informative! For the uni-lingual culturally deficient (like us!), it is a welcomed change! We can't wait! They also run the official EVILS TOY fanclub and are doing management work for PSYCHE, so this is a contact you do not want to miss!!

file: SPV

location: PO Box 721147, 30531 Hannover
contact: A.V.

data: Aside from being the largest distributor in GAS and a high profile label in and of themselves, SPV have 2 labels dedicated to dark underground music. The still young SYNTHETIC SYMPHONY sub-label covers the electro/EBM side of things, while the brand new Oblivion sub-label handles darkwave/goth. SYNTHETIC SYMPHONY are responsible for the distribution and licensing of things such as CYBER-TEC releases and now the entire DIVE back catalogue, as well as their own signings like MASTERTUNE, WELLEERDBALL, or yet the phenomenal BLIND PASSENGERS! Recent SYNTHETIC SYMPHONY releases include Vancouver's WAITING FOR GOD, with their self-titled debut, PSYCHE's triumphant return with YOU RAN AWAY MCD and STRANGE ROMANCE CD,

GHOSTING's latest, L'ETAT C'EST MOI, WELLEERDBALL's latest, TANZPALAST 2000, DARK VOICES' debut, THE WAY IT IS, MATERTUNE's second CD, ANY CRUSADE, and BLIND PASSENGERS' DESTROYKA CD and RESPECT YOURSELF MCD! On OBLIVION, they've released CHASSALLA'S PHONIX-OUT OF THE ASHES and the NEW ALTERNATIVES II darkwave compilation, and soon to follow are an as yet untitled, long awaited second full-length from THE MERRY THOUGHTS, and more!

file: STILLBIRTH MUSICAL ART

location: Nährweg 22, 49356 Diepholz
contact: Andreas Schmidt

data: STILLBIRTH has, for many years, been an excellent source for demos from the best new electro talent in Europe. They've introduced the world to such bands as IMMANENT STARVATION, GAPPING CHASM, KRIEGBEREIT, and IN STRICT CONFIDENCE, or more recently IC 434, K.I.F.O.T.H., and IONIC VISION through their mailorder, as well as organizing concerts and parties with the likes of AMGOD, STERIL, FLA, CAT RAPES DOG, and many other genre leaders! STILLBIRTH mainman and member of the VERTIGO team, Andreas Schmidt has recently started a new cassette label called DEADHEAD TAPE PRODUCTIONS, and will soon release the new LESCURE 13 cassette, RESURRECT, in collaboration with Johan's CODE label! Be sure to cross-reference this file with the others to get all the details, and don't forget that STILLBIRTH continues to offer top-quality unsigned electronic mayhem via mailorder, and they're a great place to pick up CULTURE Shock in Germany!

file: STRANGE WAYS/DARK STAR/SWIM

location: Eiffelstraße 8, 22769 Hamburg
contact: ****access denied****
email: 101466.1161@compuserve.com

protocol: www.netville.de/strangeways
data: This high-profile German label and its subsidiaries DARK STAR and SWIM release some very interesting, commercially viable darkwave, electronic, and synthpop, and they seem to never let up. On the parent label STRANGE WAYS, recent releases include WOLFSHEIM's latest MCD A NEW STARSYSTEM HAS BEEN EXPLORED, BEBORN BETON'S NIGHTFALL CD, the infamous Carlos Perón's La Salle Noir CD, a 2ND IMMERSION 12", and lots more. Coming in 97 is DE/VISION's five CD and video, LIVE MOMENTS WE SHARED, While SWIM focus more on techno and have released CUSP'S SPACE & TIME: LIQUID & METAL, DARK STAR concentrates on darker releases, such as SPARTAK's latest, BLOND MAO CD, OVERGAMENT's new FUCK OR WHAT? CD (featuring a mix by CICUTA VIROSA!!), THE CAIN PRINCIPLE's new UNTITLED CD, a new GIRLS UNDER GLASS disc called CRYSTALS & STONES, and tons more. They also have an import division called SYNTHETIC PRODUCTS RECORDS, so be sure to see that file!

file: Subtronic

location: Weissenburger Straße 8, 44135 Dortmund
contact: Thomas Fraedrich
email: subtronic@mail.nrw-online.de

data: We've heard nothing from SUBTRONIC since the last issue, but we do know that they are still working with excellent labels like Finland's CYBERWARE PRODUCTIONS, Brazil's ALIEN RECORDS, Germany's VUZ, and many others. They've recently released the second volume of the ZWITCHENFALL double CD compilation series, this time with APOPTYGMAL BERSERK, INSIDE (ex-TEAL), and TERMINAL CHOICE, among a slew of others, as well as the first volume of the POP CULTURE series, including new synthpop classics from SYNTAC, AND ONE, RESTRICTED AREA, STATIC ICON, PITCH YARN OF MATTER, and many more. Hmmm...

file: SYNTHETIC PRODUCTS RECORDS

location: PO Box 690441, 30613 Hannover
contact: Lorenz Macke
email: devision@t-online.de

protocol: ourworld.compuserve.com/homepages/devision
data: This is a sub-label of STRANGE WAYS, run by the members of DE/VISION. The main purpose is to import synth-pop music from other countries into Germany. They're working closely with labels like (big surprise) Sweden's MEMENTO MATERIA and America's A DIFFERENT DRUM. It's not all synthpop (they even import stuff like MALAISE and MESH from MEMENTO MATERIA!), but it's all high quality!

file: TAPE-TV

location: Bonhöfferweg 6, 45731 Waltrop
contact: Sibylle Nix

data: TAPE-TV are a great new organization with a great new concept: a video-magazine! Each edition features videos, live footage, and live interviews (imagine THAT!) from a very impressive array of electro and

darkwave bands, in (of course) the European PAL format. Number 1 included interviews with DAS ICH, STERIL, ROJO DEFECTS and others, plus live footage from AMGOD, LAST DELAY, ABSCESS, and lots more, including KALTE FARBNEN's "Brain's Strained" videoclip. Number 2 was released in August, and features coverage of SUICIDE COMMANDO, EVILS TOY, TYSKE LUDDER and lots more!!! Keep it up!

file: VERTIGO MUSIKMAGAZIN

location: Rembertiring 41, 28203 Bremen
contact: Jan Liebicht

protocol: www.vertigo-online.com

data: The VERTIGO crew now have an official web-site, dedicated entirely to VERTIGO activities!! Actually, it's not functional yet, but they are working very hard on it. It will surely prove to be one of the best sites on the entire Internet, and we're waiting with baited breath! In the mean time, they've released their fourth and final issue of 96, which features interviews with PUTREFACT 7, IMMANENT STARVATION, IMPLANT, DIGITAL FACTOR, DEPECHE MODE, DASEIN, YEHTMAE, WINTERKÄLTE, TRAGIC COMEDY, and lots more!! The accompanying CD includes tracks from all of those bands, many of which are unreleased, including a surprise, unreleased, guitar-less TEMPLEBEAT track, and a track from veterans PUPPEE FABRIKK's new guitar-less side project, CONTROLLED ANALOGIC PROGRAMMING!! Unfortunately, we haven't seen a copy yet, but oh shit, we can't wait! They're already hard at work on the first issue of 97, which will include interviews with WUMPSCUT, DEINE LAKAIEN, SECOND DISEASE, BIRMINGHAM 6, IONIC VISION, NUMB, TRAGIC COMEDY, OOMPH!, and tons else! They already have tracks lined up for INDEX, LESCURE 13, INDUSTRIAL HEADS, BIO-TEK, BIRMINGHAM 6, L.I.N. and others to accompany the zine on CD, so that only proves their intense quality! Issue 01/97 will also feature exclusive photographs of WUMPSCUT: taken during Vertigo's recent stay with the man in Landshut! Don't miss the Vertigo profile in this issue, and all of their other activities!

file: VUZ RECORDS

location: Postfach 170.116, 47181 Duisburg
contact: Holger Hanraths
email: vuuz@vuz.du.gtn.com

data: There's nothing more to say about VUZ's recent re-release of W.'s MFAST, but they do have a whole lot of new excellent new signings coming your way. They were the lucky label to have picked up the Slovakian revelation KNEEL IN FRONT OF THE EXECUTIONER for their first disc, a remastered CD pressing of the EBOLA demo, and they've recently signed the Finnish SHADE FACTORY for their second full-length CD, UNDER THE SKIN. That is not to mention the long-rumored solo project from SWAMP TERRORISTS' STR, entitled SHAPESHIFTER, and a best-of CD collection of STR's pre-SWAMP terrorism, BAND BERNE CREMETOIRE.

TRANSMISSION: ITALY

file: AUDIOGLOBE/SUB-MISSION

location: via Turati 22/28, 50136 Firenze

contact: Sebastian Koch

protocol: www.fiu.edu/~wjones01/audio.html

email: rainer.diehm@frankfurt.netsurf.de
data: One of Europe's biggest exporters of dark music, AUDIOGLOBE SRL, also run one of Europe's best electronic labels. Such big name acts as SWAMP TERRORISTS and TEMPLEBEAT find their home on Audioglobe's Sub/Mission label, but also MEATHEAD, COLD, ALBOTH!, excellent new signings L.I.N., and many others. Sub/Mission's latest releases include MEATHEAD and COP SHOOT COP's collaboration, KILL A COP FOR CHRIST AND BRING US HIS HEAD, ALBOTH!'s Ali, L.I.N.'s latest full-length, 00 MIND, plus 2 MCDs, WEB AND SUBTERMINAL, and SWAMP TERRORISTS' LIVE IN JAPAN. Soon to come are the long-rumored debut release, the VAIN MCD from STR's new band, HELLSAU, with DJ Killroy, and a full-length will follow. After that, STR takes on the likes of STERIL, TEMPLEBEAT, BIRMINGHAM 6, and others on a remix disc called STR vs. THE WORLD! You'll see lots of Sub/Mission reviews in these pages, and a great way to get an idea of what they are all about is with their new label compilation, SWEET Sub/Mission. Sebastian Koch is a highly recommended contact for many reasons, so get in touch!

file: MINUS HABENS/DISTURBANCE

location: via Giustino Fortunato 8/N, 70125 Bari

contact: Ivan lusco

email: iusco@agora.stm.it

protocol: hyperreal.com:2000/1/music/labels

/minus_habens (.../disturbance)

data: The ground breaking Italian dark electro/industrial/experimental label MINUS HABENS and its dark ambient sister label DISTURBANCE has been putting out extremely high quality products for many years now, ranging from beautiful to brutal. In fact, MINUS HABENS is celebrating their 10th Anniversary! Most of you surely know this label from DIVE's first releases, among many other things. Recent MINUS HABENS gems include NIGHTMARE LODGE's exquisite LUMINESCENCE, KEBABTRÄUME's EBM pearl, NEURAL EARTHQUAKE, the debut CD SYSTEMATIC SONORITY from the IMPLANT CODE/TEHOM collaboration PRINCIPIA AUDIOMATIC. Soon to come are RED SECTOR A's latest, SUBMERGED REALITIES, TORSE's THE VIVID DREAM, and a brand new DIVE MCD!!! Recent releases on DISTURBANCE include the NIGHTMARE LODGE side-project, IT, with their first full-length, ERA VULGARIS, KALEIDOPHONE'S BORDERS CD, NEBULA'S MOLECULAR PULSATION and INTERCEPTOR 12's and GATE TO INFINITY CD, and A3000's PULSE RANGE 12". Coming soon are a picture disc of IT remixes by LASSIGUE BENDTHAUS, LUSTMORD, MONOMORPH, ATTRITION, BLACK DOG, and many others, entitled ERA VULGARIS NCODED, and v. 4.01-T1 of their famous OUTER SPACE COMMUNICATIONS sampler series! World class!

TRANSMISSION: MEXICO

file: OPCION SONICA

location: Apartado Postal 11-600,
06101 Hipódromo Mexico City/DF

contact: Joseph Muñiz

email: opcion@mail.internet.com.mx

data: Certainly Mexico's most important electronic label, OPCION SONICA, have a bunch of new releases up their sleeves, but for most of the news, you'll just have to wait until it is out. ARTEFAKTO's fourth album, INTERRUPTOR, is due out any day now, and DEUS EX MACHINA are working on their third. OPCION SONICA are working with a lot of bands involved in CORPORACION, and will be releasing debuts from the incredible HOCICO (ODIO BAJO EL ALMA MCD!!!!) and CENOBITA very soon! Get in touch with Joseph and drag the new info out of him!

file: CORPORACIÓN

location: Parque de Cádiz 137, La Herradura,
Huixquilucan, Mexico City/DF, C.P. 52760

contact: Lobo 14

email: deus@mail.internet.com.mx

protocol: www.internet.com.mx/dem/88home.html
data: CORPORACION is a wonderful Mexican operation that is involved in many facets of the burgeoning electronic scene there. It is a collective of bands that help each other out in many ways and release each other's demos. Many bands are involved, but there is no central contact. Because of the fact that DEUS EX MACHINA are well known world wide and are probably the "biggest" band involved, they offer themselves as a contact for CORPORACION, and give some info on other bands on their webpage, but they are not "in charge". No one is. That's the point. CORPORACION is a supportive libertarian collective, and they are truly dedicated to the advancement of the scene. Other bands that are involved are HOCICO, DOLCE LIQUIDO, CENOBITA, OGO, ENCEFALISIS, PORTENT, OXIDO CONCRETO, DIGITUS LEX, KIEV, COLAPSO, and many others. Support them all, because most of them will be huge someday!! Check out the modest profile on several CORPORACION bands in this issue, and get in touch! We need to see more things like this!

TRANSMISSION: NETHERLANDS

file: PHOSPHOR

location: Jan Bernardusstraat 5-1, 1091 TR Amsterdam
contact: Paul Bijlsma

data: This excellent Dutch zine has been around for as long as I can remember, and they're on something like #57!!! It's a DIN A5 zine, with quality, off-set printing and a full bleed all around. They do very interesting graphical things with the small format, and each issue is virtually packed with infol CD's from the likes of P+A+, SYNAPSCAPE, Estampie and others are always given away to new subscribers, and those are the only people who receive the between-issue newsletters, so you'd better get on it! If that weren't enough incentive, they do 10 issues a year at the incredibly low price of 40-FF (25 US\$)!! See our review of issues 51 and 53, and contact them without hesitation!

TRANSMISSION: NORWAY

file: BOOTSECTOR

location: Box 52 Vietvet, 0518 Oslo

contact: 2rs

email: bootsector@sn.no

protocol: www.sn.no/~2rs/remylcweb.html

data: In the last issue, we told you that big things were about to happen for Norway's premier electro act REMYL; so big, in fact, that they could not breathe a word about it at the time. Shortly after we put the issue out, the news was announced. REMYL had signed with the enigmatic German label MENTAL ULCER FORGES! Their new album, DISRUPTOR, is a collaborative release between M.U.F. and BOOTSECTOR, the REMYLc label and info organization. It was released as a regular jewel case, and as an extremely limited metal box edition of 64 copies!! The album features an exclusive remix o "Aahhhmm" by WUMPSCUT, and was mastered by W. in His Master's Studio. It is REMYLc. It is Science Fiction. It is Disruptive.

TRANSMISSION: PORTUGAL

file: SYMBIOSE

location: Apartado 47, 2825 Monte Caparica

contact: Luis Carlos

email: symbiose@individual.puug.pt

protocol: www.piug.pt/symbiose/

data: After a brief hiatus, SYMBIOSE are back with a bunch of new titles and mid-price reissues of sold-out releases. New releases include PIGSIX 4's I'M THE CHEMISTRY (solo project of ex-SOL INVICTUS Matt Howden), POETRY OF SHADOWS' SPHERES OF KNOWLEDGE, BIZZARRA LOCOMOTIVA's new MCD, FEAR NOW (with remixes by LASSIGUE BENDTHAUS and SWAMP TERRORISTS!), and CELLO's OLISIPO MCD (with remixes by LASSIGUE BENDTHAUS). Reissued titles include BIZZARRA LOCOMOTIVA's second album, FIRST CRIME THEN LIVE, CELLO's second album, A L'OMBRE DU TEMPS, and more!

TRANSMISSION: SLOVAKIA

file: CREWZINE

location: Družicova 2, 82102 Bratislava

contact: Richard Gürler

email: pozgay@decef.elf.stuba.sk (Lubo Pozgay; Ergo)

data: CREWZINE are dead and buried, and have been for a while. So what are they doing here? Well, we just wanted to let you know that Richard is still doing mailorder, and is now specializing in COLD MEAT INDUSTRY releases. Do not hesitate to contact him, but do not forget that, as always, you must address everything to Richard Gürler, NOT CREWZINE! Who knows... maybe with enough requests, he'll decide to breathe new life into the late, great magazine that once inspired us all. R.I.P.

TRANSMISSION: SWEDEN

file: COLD MEAT INDUSTRY

location: PO Box 1881, 58117 Linköping

contact: Roger Karmanik

protocol: official webpages coming soon!

data: We can't even begin to cover this incredible label, but we can tell you that they have a brand new, official webpage on the way. CMI will surely be one of the labels that our brand new Bavarian contributor SED will be covering in future issues, so watch out!

file: ENERGY REKORDS

location: Box 147, S-343 22 Älvhult

contact: ****access denied****

email: info@energy-rekords.se

protocol: www.hotstuff.se

data: After establishing subdivisions for more mainstream music, ENERGY seem to be focusing a lot less on the EBM/electro stuff than they used to, only offering a few pearls here and there. CAT RAPES DOG will have another new a new single in Spring, but the album isn't due until Autumn 97. POUPPEE FABRIKK's new YOUR PAIN, OUR GAIN is finally scheduled for Spring also, following INFAM's second album, TO DIE FOR. SCAPPY FLOW's HEADS OFF TO FREEDOM is pretty recent, but what ever happened to stuff like OIL IN THE EYE and SEPULCHRE INC.? ELEGANT MACHINERY's new album, YESTERDAY MAN, and follow up, MYSELF WITH YOU MCD, are out, and an MCD for Fading Away will soon follow. DAILY PLANET's THE TIDE CD and RADIOACTIVE LOVE MCD, and BLUE FOR TWO's EARTHBOUND CD and INTERNATIONAL MCD plus LCD's HEAVY ROCKETS MCD are all recent energetic hits. Just out is the latest VIRTUAL ENERGY sampler (VOL. 3), plus

the ELECTRO REVENGE sampler and the ENERGY VIDEO HITPARADE video. On top of all that, the famous DEAD EYES OPEN are about to make their return under the name AUTOMATIC. Their debut as AUTO MATIC is called GLOBAL, and will be out in February. They also have a(nother) new address, so make note of it!

file: MEMENTO MATERIA

location: Box 52, S-361 21 Emmaboda

contact: Esbjörn Siøgren

email: esbjorn.sjøgren@mailbox.swipenet.se

protocol: www.fdlth.se/~d92nd/mementomateria/

data: One of Sweden's most open-minded and important labels, MEMENTO MATERIA, have lots of new stuff coming. Just out is COVENANT's STALKER MCD and THE APRIL TEARS' HEART SHUT DOWN, as well as an excellent label sampler called ELECTROMAGNETIC. A lot more is on the way, so keep an eye out! They've just licensed COVENANT to 21ST CIRCUITY and MESH to ORANGEWERKS for US releases of each one's entire back catalogue, and MEMENTO MATERIA also serve as an excellent mailorder service, so get in touch and get electrofied NOW!! They've got a beautiful mailorder catalogue, so send some IRCs!

file: OCTOBER

location: PO Box 114, S-34322 Älvhult

contact: ****access denied****

email: october@oden.se

protocol: www.oden.se/~october/

data: October are Scandinavia's biggest synthpop sensation. They've got the huge German act DE/VISION for exclusive Scandinavian releases of their latest SWEET LIFE MCD, FAIRYLAND? CD, and forthcoming I REGRET MCD, as well as many of their own artists. Other recent releases include STATEMACHINE's HAPPY ENDINGS MCD and AVALANCE BREAKDOWN CD, and CHILDREN WITHIN'S SEA OF LIFE CD and COLLECTIVE MINDS MCD (featuring a COVENANT remix!). In 1997, expect new releases from LAURA EFFECT, STATEMACHINE, FORGIVING IRIS, and others!

TRANSMISSION: U.K.

file: THE CAGE

location: 7 Radcliffe Rd., Coventry CV5 6AA

contact: Martin Bowes

email: attrition@jwaller.demon.co.uk

protocol: www.projekt.com

data: THE CAGE is the central organizational facility for all ATTRITION related products. After 14 years, they still remain on the uncompromising cutting edge of electronic music, and they're still in full force. After their latest album, THREE ARMS AND A DEAD CERT, ATTRITION have signed directly with america's PROJEKT RECORDS for new material, and the new album, ÉTUDE, will be out in January. They will continue to release re-issues on PROJEKT's RELIC subsidiary, with 1987's THE DEATH HOUSE, and 1988's AT THE FIFTIETH GATE re-issues on the way. They've finished the all-out tour, but they're still playing shows here and there, so don't miss them!

file: CYBER-TEC

location: PO Box 108, S.District Office, Manchester, M200AU

contact: Paul M. Greene

email: cyber-tec@man.ac.uk

protocol: www.man.ac.uk/cybertec/

data: Things seem to be moving rather slowly at CYBER-TEC Records, but as we all know, when things come out, they are always impressive! Marc Heal's brother Norman's ASHTRAYHEAD project is finally out with a self-titled CD, and TELEVISION OVERDOSE's latest, TERRITORIAL BROADCAST is now available. Lots of stuff is planned, so keep your eyes to the skies for stuff like new albums from K-NITRATE, V-SEQUENCE, GROUND ZERO, and FRACTURE side-project WRECKAGE, all of which are featured on the new label sampler CD, INFECTED VIRUS. Also, that CYBER-TEC PROJECT full length is supposed to finally come out in March, along with VNV NATION'S second full-length, and later, a tribute album to the mighty FRONT 242 called SACRILEGE 242!

file: MCT PRODUCTIONS

location: ****access denied****

contact: ****access denied****

data: MCT PRODUCTIONS is a brand new British label that has unfortunately been put on hold even before it got off the ground. After some unforeseen circumstances are cleared up, MCT will invade the scene with such releases as the long-awaited XMT/NEW MIND collaboration HYPERDEX-1-SECT, whose first release is a 13 track remix disc called METACHROME, featuring mixes by cEvin Key, FLA, SHEEP ON DRUGS, PEDWALK, and NEW MIND. A teaser track, "Mind", appears on SIDE-LINE'S SOUND-LINE VOL. 3, so it will have to do for now. They were rumored to have been

releasing the NEW MIND!/AiBoFoRcEn-< project BIO-TEK, but that came out on Zoth Ommog. Also scheduled for immediate release once MCT gets going is the British electro compilation, HARDWARE VOL. 1. We can't even get an address for this label, but they will soon be everywhere for sure!

file: MISSION CONTROL

location: PO Box 12, Maryport, Cumbria, CA15 6GA

contact: Jonathan Sharp

data: MISSION CONTROL is the central processing unit for all NEW MIND related activities. The prolific Jonathan Sharp has signed NEW MIND with the German label OFF BEAT for the new album, FORGE, the BIO-TEK project (w/!AiBoFoRcEn-<!) with ZOTH OMOMG for the A GOD IGNORED IS A DEMON BORN debut, and the HYPERDEX-1-SECT project (w/Sevren Ni-Arb!) with the British MCT Productions for the release of METACHROME and a following MCD. He's also got the HEXEDENE, GUNHED, AND LASHTAL projects in the pipeline, even if he isn't working with CYBER-TEC anymore. As if stuff like BODY POLITIC and FRACTURED didn't prove it, Mr. Sharp will certainly emerge as one of the leaders of the genre in the very near future, so write to him NOW!

TRANSMISSION : USA

file: 21st CIRCUITY

location: PO Box 170100, San Francisco, CA 94117

contact: Don Blanchard

email: circuit@sirius.com

protocol: www.hallucinet.com/cyberden/21st

data: If you are upset that 21ST CIRCUITY isn't licensing STERIL's mediocre new album, quit whining, because they have plenty of other great stuff coming your way! For one thing, they've just released XORCIST's new MCD, SCORCHED BLOOD, but that's just the beginning. They've just licensed TEMPLEBEAT, and released a US version of their latest album, MEDIA SICKNESS, which includes 2 bonus tracks of remixes by SWAMP TERRORISTS! They've also just licensed COVENANT, and will be releasing US versions of DREAMS OF A CRYOTANK, SEQUENCER, and FIGUREHEAD. However, their release of FIGUREHEAD will be called THEREMIN, and will contain various extra mixes, including a brand new, exclusive remix! Coming soon is the second album, LOADED, from UNIT:187, a brand new signing called LUXT, with their debut CD entitled DISREPAIR, and a covers compilation of new wave classics rehashed by your favorite american gutter-tec bands. Aside from all that, if you don't have SCAR TISSUE's debut CD, SEPARATOR, you're sadly missing out.

file: ASCENT PRODUCTIONS

location: 234 S. Nice, Frackville, PA 17331

contact: Shawn Rudiman and Ed Vargo

email: dspeade@postoffice.ptd.net

data: ASCENT PRODUCTIONS is a moniker for all related activities of T.H.D., who, as regular readers know, are one of our favorite bands. No, they haven't started a label or anything like that. They're here in this section because of the apparent uncertainty of their situation with Denmark's HARD RECORDS. We just wanted to remind you that T.H.D.'s new remix MCD, WHAT'S YOUR PROGRAM?, and brand new full-length, UNDERNEATH A STATIK SKY, will be out at some point soon, even if HARD doesn't release them. The MCD features remixes from BRAIN LEISURE, BIRMINGHAM 6, and many others, and we're going crazy just thinking about it! Shawn's latest project apart from T.H.D. is called CYAN (not associated with the ex-THE ETERNAL AFLICT member), and that will be out somewhere, some time soon as well. Plus, we're ecstatic to announce that no matter what happens with their new album, they will present an unreleased track on our first TRANSMISSION sampler CD! Write to them and get the latest info, or wait for them to corrupt your mind and alter your thought patterns!

file: ASPHODEL

location: Box 51, Chelsea Station, New York, NY 10113

contact: Erik Gilbert

email: asphodel@interport.net

protocol: www.wilder.net/stc

data: ASPHODEL have recently released a Mick Harris/James Plotkin collaboration CD called COLLAPSE, DATACIDE's FLOWERHEAD CD, RHYTHM & NOISE's CHASM'S ACCORD, and 2 compilations: ILLIBENT, and A STORM OF DRONES 3CD.

file: Black Orchid

location: 13800 SW 8th St, Box 133 Miami, FL 33184

contact: Carlos Yerima

email: jgondar@ggn.com

data: BLACK ORCHID are a brand new label based in

Florida, and we guarantee that you'll be hearing a whole lot about them in the future. Their first release is due out before the end of the year, and it is a completely remastered release of DAS ICH's first album, DIE PROPHETEN, including 4 rare tracks that they're kinda keeping a lid on at the moment. Following that will be a very ambitious compilation called IDALUM CHRONICLES, which will feature unreleased tracks from MALIGN, SUB-VERSION, CRIES FOR DUSK, and many, many others, including a completely exclusive track from DAS ICH! BLACK ORCHID are intent on broadening the darkwave scene, and they've got their sights set on a diverse range of artists from around the world. There's a whole lot of stuff going on, and trust us, this label is going to BIG! Immediately following the release of IDALUM CHRONICLES will be the US release of DAS ICH's brand new studio album, EGODRAM, concurrent with the European release. That's just the beginning, so look out!

file: BLACK PUMPKIN

location: PO Box 4377, River Edge, NJ 07661-4377

contact: Nelson Pia

email: bigmeenie@carroll.com

data: The New Jersey based punk label BLACK PUMPKIN have quite a few electro-gem on their hands. LAZARUS EFFECT, who have been floating around the NYC/NJ area for quite some time now, inked a deal with BLACK PUMPKIN a while back, and have released their first material in years. The disc is called SYSTEM, and you can catch a review of it elsewhere in this issue! Up next for LAZARUS EFFECT is a brand new album called MEDIA, preceded by an MCD of remixes. Expect those early in 97, and if you are in the area, don't miss their live show!

file: BLOODLUST!

location: JAF Box 7962, NY, NY 10116

contact: Megan Emish, Mark Solotroff

email: bludlust@interport.net

data: BLOODLUST provide a wealth of information and aural stimuli for even the most discerning and hardcore noise freak. Their label boasts a huge assortment of horrific power electronics, with many special packagings and limited editions. Recent releases include IUGULA-THOR's PROCESSSCENES CD, ATRAX MORGUE's EXTENE AUTOEROTIC DEATH, SSHE RETINA STIMULANTS' AMPLIFIERS 7", CON-DOM's SUBJECTION, and ENSAMBLE SACRES GARCONS (INTRINSIC ACTION/IUGULA THOR) II CD, and INTRINSIC ACTION's GROUPIES 7"! They also import a ton of stuff from labels like ANT-ZEN, CM1, MINUS HABENS, and many more, and publish a newsletter which covers everything on their label and other labels in extreme detail! A gold-mine for any american industrial fan!

file: BODYBAG PRODUCTIONS

location: PO Box 4208, Burbank, CA 91503-4208

contact: Chad Bishop

email: bodybag@primenet.com

protocol: www.primenet.com/~bodybag/

data: BODYBAG have just announced the title of IDIOT STARE's second album! It will be called THE HATE CAGE, and contains some collaboration with INSIGHT 23. IDIOT STARE's incredible debut, BLINDED, is now sold out, but BODYBAG still have all 4 of STG's first cassettes available via mailorder!

file: C.O.P. INTERNATIONAL (U.S.)

location: 981 Aileen St., Oakland, CA 94608

contact: Kim X

email: cop@dnai.com

protocol: w3.one.net/~fishtank/cop/cop.html

data: CYBERNETIC OUTLAWED PRODUCTS is really the only truly international label we know of. All C.O.P. CD's are released and marketed in both the US and in Europe, without silly artwork or address changes and stuff. Each office is run independently, but there is absolutely a common goal - to defy standards and exist on their own conditions. It's been over 5 years now, and so far, they've succeeded with flying colours! Recent offerings include new signings SLAVE UNIT, with their self-titled debut, THE RAZOR SKYLINE with their debut, JOURNAL OF TRAUMA, UNDER THE NOISE's impressive remix disc, REGENERATION (featuring mixes by SWAMP TERRORISTS, Zip Campisi (BIGOD 20, 2ND VOICE), PYGMY CHILDREN, DEATHLINE INT'L, HATE DEPT, and others!), plus INDEX's incredible new album, BLACK LIGHT TWILIGHT! We've got a little bit of sad news for you, in the form of the announcement that OR SKIN AND SALIVA have broken up, BUT, don't fret! OSAS mainman Warh's new FLISHTANK project will emerge soon! If for some inexcusable reason you are completely uninitiated to the C.O.P. stable, don't worry - there is still some hope for redemption! They've just released a sampler, simply entitled COP Compilation, which features unreleased tracks and mixes from INDEX(!), DEATHLINE INT'L, UTN, SLAVE UNIT, THE

RAZOR SKYLINE, HEAVY WATER FACTORY (?!!), and more! It wonderfully showcases the entire C.O.P. catalogue, which, as most of you know, is very, very impressive! The cutting edge!

file: ELECTRIC DEATH TRIP RECORDS

location: 8057 Decatur Ct., Westminster, CO 80030

contact: Bryan Erickson

email: vactoxic@nilen.net

protocol: ra.nilene.net/~vactoxic/edt/edt.htm

data: From deep within the cultural wAsteland emerges the brightest new hope for the american electronic scene. ELECTRIC DEATH TRIP is the home of our favorite technology whores, VELVET ACID CHRIST. While they've been producing CD's on a relatively small scale for several years, they've recently licensed a collection of VAC's best material to Europe's most prolific electro label, OFF BEAT. The collection is called CHURCH OF ACID, and gathers tracks from VAC's 3 CD releases (FATE, PESTILENCE, AND NEURAL BLASTOMA). OFF BEAT will be handling VAC's international activities, while EDT has begun large scale production of that particular disc for release here in the US and Canada. As many of you have found out, VAC's first 3 CDs are out of print at the moment, but as EDT plants its fist firmly through the heart of the american scene, they will soon be reissuing them nationwide. We were a little skeptical of VAC's claims regarding Bill Leeb and Thorsten Stroh's fist fights over VAC CDs, so we flew out to Colorado and practiced CIA-approved persuasion tactics on Bryan, and eventually got him to talk. That's why you won't find any stories of outer space bar fights in our VAC interview. He resisted at first, so after we finally got a usable interview out of him, we beat him to a pulp and left him for dead. Don't worry, though. He's recovering nicely, and he's back working on his many activities. We also persuaded him to delve into the EDT archives for some copies of the first 3 VAC discs, so if you ask very nicely, you might be able to get your own copies. Since they are out of print, they're expensive, but they are going very quickly so you must act fast! As you probably know by now, Bryan is doing the official OFF BEAT webpages, as well as those of Velvet Acid Christ, EDT, VAC side project TOXIC COMA, and PENDRAGON RECORDS, and now GENOCIDE PROJECT! EDT's first outside signing is the long-overdue US licensing of SUICIDE COMMANDO, and there's a lot more in the future! Check out the pages and our EDT profile in the next issue, and stay tuned!

file: FIFTH COLVMN RECORDS

location: PO Box 787, Washington DC 20044

contact: ****access denied****

email: fifthcolvnm@tunenet.com

protocol: www.hallucinet.com/fifthcolvnm

data: FCR are yet another of America's large independent labels that release a lot of guitar based electronic rock, but when they decide to offer up some EBM, it is usually excellent. Case in point: THC, whose new album, CONSENTING GUINEA PIG is sure to be quite a smash! After John Bergin's C17H19NO3 debut, TEKA DAMATA (which featured a bizarre cover of STG's "Razor Raped Pain"), FCR released TRUST OBEY's HANDS OF ASH, as well as the long awaited third album from THE FINAL CUT, ATONEMENT. They've also established 2 new subsidiaries. One is called FUSED COIL, which concentrates on experimental/rock and will eventually release the noisy THC project, BLEEK, that was once destined for DAFT RECORDS. Continuing their signature (overused) FCR theme, the other subsidiary is called FULL CONTACT, and focuses on tribal/ambient type stuff, including CROCODILE SHOP's DIVISION #9 project (THE TRUE CREATOR), and licenses from Australia's DOROB.

file: FORGE AHEAD PROMOTIONS

location: 301 N.W. 43rd Ave., Miami, FL 33126

contact: Jorge Galban

email: forge1@shadow.net

data: Forge Ahead is the promotion company that handles the band Deep Red. They also serve as a U.S. management contact for Project Pitchfork and Candyland Entertainment. Jorge is a highly recommended and entirely professional contact, so if you live in the cultural wAsteland and are interested in any of those bands, drop him a line. He'll be gone for a while in March, though, as Deep Red conquer Europe in support of Project Pitchfork!

file: FORGE AHEAD PROMOTIONS

location: 301 N.W. 43rd Ave., Miami, FL 33126

contact: Jorge Galban

email: forge1@shadow.net

protocol: ra.nilene.net/~vactoxic/edt/edt.htm

data: A GP file in our own zine, huh? A little obnoxious? Maybe. A little self-serving? Definitely. A little egocentric? No, we really don't think so. There's a lot going on here, and we want to make sure that the

details are clear. Surely the biggest news from here is that starting with our 4th issue (in March 97), we will be releasing full-length CD compilations with every issue. The series is titled TRANSMISSION, and will be published under GENOCIDE PROJECT. Each TRANSMISSION will feature new, unreleased, and exclusive tracks and remixes from bands around the world, and each band will be featured in the accompanying issue of CULTURE SHOCK. TRANSMISSION 01.97, which will accompany CS4, will include unreleased tracks from Velvet Acid Christ, P+A+L, STIGMA, SABOTAGE Q.C.Q.C.? MENTALLO & THE FIXER, TERMINAL SECT, dB.F (SUICIDE COMMANDO /PIERPPOINT PROJECT), T.H.D., and many, many more. CS4 will also include interviews with all of the above, plus INERTIA, PAGE 12, PRO PATRIA, MORGUE, BRAIN LEISURE, NEW MIND, E-CRAFT, L.I.N., NIGHTMARE LODGE, NOMENCLATURA, and plenty of other electronic terrorists, and the covers of the magazine and CD will feature an exclusive artwork by SALT of Ant-Zen. The magazine + CD packages will be offered at the low cover price of under 10 US\$, and will not be available separately. Realistically, right now we can only finish two issues per year, because we're still way under staffed. But subscriptions are now available for 18 US\$/year in North America (incl p+p) and 23 US\$/year elsewhere, and it includes 2 issues of CULTURE SHOCK and each issue's TRANSMISSION sampler CD, plus lots of free stuff. New subscribers also receive various promotional items, which could include such things as CDs, cassettes, vinyl, T-shirts, posters, stickers, postcards, flyers, catalogues, etc. from the likes of Ant-Zen, MENTAL ULCER FORGES, BETON KOPF MEDIA, OFF BEAT, ELECTRIC DEATH TRIP, CODE, BLACK ORCHID, GENOCIDE PROJECT, and many other labels, but is strictly limited to stock on hand. Right now, while supplies last, new subscribers will receive things like SUICIDE COMMANDO's new CONTAMINATION MCD (Off Beat), the brand new VOLTAGE cassette sampler (CODE), PINEAL GLAND ZIRBELDRUESE posters and stickers (MENTAL ULCER FORGES/ANT-ZEN), REMYLYN stickers (MENTAL ULCER FORGES), :WUMPSCUT: postcards and stickers (BETON KOPF MEDIA), or various other promotional stickers and postcards. We have a constantly rotating stock of these things, so act fast! In addition to all of this, we are now proud to announce our brand new webpages, designed and maintained by Disease Factory (Bryan Erickson) of VELVET ACID CHRIST! Be sure to check them out! From now on, they will feature most of the content of every issue, plus web and email links to all bands and labels that we cover (providing they are on-line)! A special feature of our pages will be an unmoderated message board, so our readers can communicate with each other without the silliness commonly associated with Usenet newsgroups. This is just the beginning. Stay tuned!

file: GREYMAKIN PRODUCTIONS

location: 526 S. Laurel, Royal Oak, MI 48067
contact: Jesse McClellan
email: jmccelear@aol.com

protocol: www.safarinet.com/hwf/main.html

data: GREYMAKIN PRODUCTIONS is the home of one of America's brightest electro hopes, HEAVY WATER FACTORY. A few months ago, they released HWF's impressive debut CD, FLUID AND MEAT, and will attack again in early 97 with their follow-up, AUTHOR OF PAIN. However, there is talk of the new disc being released on a bigger label. Wait and see!

file: MEDIA OVERKILL

location: 12440 Moorpark, #291, Studio City CA 91604
contact: Robert Rampley
email: mok@mok.com

protocol: www.mok.com

data: After WINDS DIED DOWN's debut, WDD mainman Robert Rampley is back. This time he's teamed up with veteran LA synth artist Taiho Yamada (THINK TANK) for an aggressive electro release that they are describing as "...an exploration and exploitation of synthesis, technology and media, serving a purpose that has yet to be discovered." The project has yet to be titled, but will see the light of day in early 97.

file: METROPOLIS

location: PO Box 54307, Philadelphia, PA 19105

contact: Dave Heckman

email: metropol@voicenet.com

protocol: new site coming soon!

data: Aside from licensing everything under the sun, METROPOLIS have a slew of their own new products, representing some of the best electro America has to offer. Perhaps the most exiting new is MENTALLO & THE FIXER'S CENTURIES MCD (the first all new material from MENTALLO since they left ZOTH OMMOG!) and finally their fourth full-length, BURNT BEYOND RECOGNITION. They will be out in the beginning of 97, as will the debut from another bunch of Texans, NECROFIX, with NEFAARIOUS SOMNABULANCE, plus the long awaited sec-

ond album from NYC's best electro band, TERMINAL SECT, called FOOD AND WINE FOR DIRT! Even if OUT OUT's latest, NISUS, did not live up to expectations, METROPOLIS' remastered re-issue of their 1991 debut, PEPPERBOX MUZZLE, is a must have, even if you've got the original. Other recent releases include the debut from THINKING MAN, I'M ALIVE, Da5id Din (INFORMÄTIK)'s DIN_FIV debut, INFINITY, plus lots of licenses and a few re-issues. They've got a label sampler called ELECTROPLATE panned for early 97, which will include exclusive tracks from M&T&F and FRONT LINE, among others, and new licenses include FORMA TADRE, IN STRICT CONFIDENCE, NOISE UNIT, FUNKER VOGT, and the first US releases from everyone's favorite Bavarian, Rudy Ratzinger. Metropolis will release official US editions of :W:'s MFAST and BUNKERTOR 7 (which, for this re-issue has been re-titled BUNKERGATE 7, by Rudy himself). That's all that METROPOLIS has licensed from :W: so far, and none of the limited editions or boxsets will ever be re-released. Don't worry- when the man says "strictly limited", he means it! Later in the year, Metropolis will release a eEvin Key solo project entitled MUSIC FOR CATS!!!

file: MILLENNIUM PRODUCTIONS

location: PO Box 9054, Albany, NY 12209-9054
contact: Wayn Reddick
email: dm3743@cnsvax.albany.edu

protocol: www.rpi.edu/~webbc/decadence.html

data: Networking madman Wayn Reddick has been forced to change the name of DECADENCE PRODUCTIONS to MILLENNIUM PRODUCTIONS. No matter, though, he will continue to contact and promote every worthwhile electro entity on the planet in a way that only he can. He'll still be spinning the best EBM & electro (and some goth), and you're still just as likely to see his mail in your mailbox. You cannot hide. He's cited by many labels as "our man in the States", and he can help you in ways you couldn't imagine. Check out the slick new MILLENNIUM webpages, and contact Wayn, before he contacts you!

file: ORAMUSIC

location: PO Box 34048, San Diego, CA 92163
contact: Brandon Finucan
email: oramusic@electriciti.com

data: Under the banner ORAMUSIC, Brandon Finucan now serves as a US promotion and mailorder contact for that zine of zines, Belgium's own SIDE-LINE Music MAGAZINE. In addition, he is doing artwork and mailorder for the promising young German label, BROKEN SEAL. He's been DJing around the San Diego area for a quite a while, and from the sounds of it, that's something you won't want to miss! As you may have guessed, knowing SIDE-LINE and BROKEN SEAL, he's certainly got his sights set globally. He's currently in the initial stages of setting up a magazine called ORA, which should prove to be one of the cultural wAtSteland's most valuable resources. Get in touch for the latest!

file: PENDRAGON RECORDS

location: PO Box 388, Yardley, PA 19067

contact: Colm O'Connor

email: pendr@aol.com

protocol: ralenet.com/~vactoxic/pendragon/

data: A lot of people were wondering if PENDRAGON could, with their own signings, live up to the high standards set by their licenses of haujobb's first releases. Well, any doubt you may have had will be shattered by their release of FEKTION FEKLER's long awaited debut, FROM HERE TO HEAVEN. FEKTION FEKLER are the first band PENDRAGON has signed directly, and they are entirely a class act. Shortly afterwards came the US release of INDIVIDUAL TOTEM's second disc, S.E.T.I., and PENDRAGON thankfully barely touched the cover art, plus they tacked on the SHOTGUN REMIX of "Levitation", from WE CAME TO DANCE XI! They've just licensed KALTE FARBN in the US, too, and will soon release a selection of tracks from both KALTE FARBN discs, TRUST (Danse Macabre) and OPIUM (Off Beat), and lots of other things are in the works!

file: RAS DVA

location: 407 Vine St, Suite 272, Cincinnati, OH 45202

contact: Ric Laciani

email: rasdva@juno.com

protocol: www.execpc.com/~pinedell/rasdva.htm

data: Authorized "fans" (i.e.- the unsuspecting people that, eons ago, sent their hard-earned money in for the "fans only" RAS DVA and G.A.W.M.U.S. releases and merchandise and got next-to-nothing) should have all finally some compensation for their gullibility. The DORA BLUE compilation that was promised and paid for long ago is finally out, and dare I say, it was (almost) worth the wait. Anyone that's heard it is surely on the edge of their seat waiting for JIHAD's debut, A PRAYER IN THE NIGHT, and the (long delayed) new BENESTROPHE (M&T&F/JIHAD) disc, AURIC FIRES, which

is the first all-new BENESTROPHE release on CD! Better sit back, though. It could be a while.

file: SDS PRODUCTIONS

location: PO Box 0805, Georgetown, TX 78627-0805

contact: T. Kiehn

email: sds@jumpnet.com

protocol: www.jumpnet.com/~sds/main.html

data: SDS Productions' have been operating in the mid-west for quite some time. Several years ago they released the BIOTECH 01 cassette compilation, showcasing some of Denver, CO's finest electro talent. That sampler first introduced the world to the likes of FICTION 8 and SOCIETY BURNING! Now they are back with the sequel BIOTECH 02 is SDS' first CD release, and covers a broad range of electronic styles, featuring mostly unsigned bands, including ex-CREZINE commando Ergo's GAPPING CHASM, but also a FEKTION FEKLER track! They've also just released a conceptual video called MALLSOLEM, which features Dave Credeau of SOCIETY BURNING, and music by REDONJON! SDS' entire back catalogue, including both BIOTECH compilations and cassette releases by NEURAL FRACTURE and I:TEK, is available via mailorder, and they also carry releases from Germany's BROKEN SEAL!

file: SINLESS

location: 496 Harrison Ave, Suite 4 Boston, MA 02118

contact: Da5id Din

email: info@sinsless.com

protocol: www.sinless.com

data: After their excellent releases of INFORMÄTIK's DIRECT MEMORY ACCESS and DIN_FIV's INFINITY (in cooperation with METROPOLIS), SINLESS offer up a wonderful selection of electro bands hailing from and around Boston, MA, on a compilation aptly titled BOSTON ELEKTRON 101. Unreleased tracks and mixes from Boston's finest new and old blood! Later in 1997, they will release INFORMÄTIK's long awaited second album SYNTAX, in collaboration with METROPOLIS! What's next?!

file: TITANIUM

location: 633 Post St, #118 San Francisco, CA 94109

contact: Carolyn Fok

email: titanium@cyrnai.com

protocol: www.cyrnai.com

data: Titanium's release of CYRNAI's TRANSFIGURATION is absolutely the most impressive first release we've ever seen from any label. It's a beautiful 80 page book that comes packaged with a CD that is basically the dark, emotive, minimalistic, soundtrack. Though this is TITANIUM's first release, CYRNAI is by no means a newcomer. Over the past 15 years, she's worked alone and with the likes of PSYCHIC TV, SWANS, and even DEAD KENNEDYS! This label is world class, and we can't wait to see what's next.

file: UBEL ENGEL PROMOTIONS

location: 4505 University Way NE #131, Seattle, WA 98105

contact: Ve

email: ubelengel@aol.com

protocol: home.earthlink.net/~ubelengel/

data: UBEL ENGEL PROMOTIONS is run by Veronica Kirchoff, who used to put out the well-known zine LEVITY. She's laid LEVITY to rest for various reasons, but now she's doing interviews and such for SIDE-LINE, as well as running a net zine called MAINLINE. Under UBEL ENGEL PROMOTIONS, she does various promotion work, and is now in the initial stages of organizing a CD compilation of unsigned electro bands.

file: WMSE DARKWAVE NEWSLETTER

location: 7640 N. River Road, Milwaukee, WI 53217

contact: Stefani Goldman

email: empress@execpc.com

data: Due to time constraints, they've had to discontinue WMSE's web presence. It's a shame, too, because the pages were excellent! However, the same group of darkwave/electro DJ's are now hard at work on a printed supplement to their excellent broadcasts. It's called the WMSE DARKWAVE NEWSLETTER, and will surely be one of the most important facets of the Milwaukee scene. They're all well aware of the latest global happenings, so be sure that the newsletter will aptly cover the entire darkwave/electro world! Of course, Stefani will still be doing stuff for CS, but don't miss out on the newsletter!

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HAUJOBB ARE CERTAINLY OF A RARE BREED. THEY FULLY UTILIZE A CONCEPT THAT MANY ARTISTS DON'T EVEN TOUCH - SUBTLETY. BEARING MORE SIMILARITY TO THE LIKES OF APHEX TWIN AND THE PRODIGY THAN TO ANY "ELECTRO" BAND BEFORE THEM, HAUJOBB ARE EXPLORING NEW DIMENSIONS IN TECHNOLOGY, AND WORKING WITH SOME OF THE BIGGEST NAMES IN THE BUSINESS. A FEW MONTHS BACK, SAMPLE-MAN BJÖRN JÜNEMANN LEFT THE BAND ON LESS THAN AMICABLE TERMS, AND WENT ON TO FORM DEVICE, BUT THAT'S NOT STOPPING HAUJOBB. SHORTLY BEFORE THEIR GROUNDBREAKING NEW ALBUM, SOLUTIONS FOR A SMALL PLANET, CAME OUT, AND WHILE DANIEL MEIER WAS OFF WORKING ON THE LONG TALKED ABOUT N.E.W.T. PROJECT WITH ANDREAS MEYER OF FORMA TADRE, DEJAN SAMARDZIC KINDLY TOOK THE TIME TO ANSWER A FEW QUESTIONS FOR US.

[First off, what is the theoretical and/or philosophical concept of HAUJOBB? It seems to us that you are dealing with the subjects of surveillance, artificial intelligence, and other such antitheses of humanity, along with different psychological phenomena.]

Yes, there are always some aspects within subjects like these, since they are parts of technological progress in general. Especially the subject of artificial intelligence is one of the most interesting for us. It shows the highest state of technological progress humanity could imagine at the moment. Technology has a primary effect on its environment. It changes our sense of things like distance, speed and time. Nowadays, we have an immense information spread and huge communication areas which allow faster transmission covering huge distances in no time. Our planet really seems to become smaller and smaller.

[Would you consider yourselves paranoid? Why are you so reluctant to show us your faces in photographs?!]

People don't need to know our faces to understand our music. We don't even need to write lyrics in full sentences to make ourselves understood. And sometimes we don't even need to write lyrics at all to make ourselves understood.

[What can you tell us about the departure of Björn? I know this is a hushed subject, but maybe you can at least tell us how it has effected HAUJOBB?]

Two types of character collided and one day it was a question of time when they would have been divided again. Björn's function was sampling - all the time, now we have to do it. All in all, this is no loss.

[You, along with a few other pioneers, you appear to be blazing new trails in the realm of electronic music, with new techniques, new visions, and new attitudes. What is your attitude towards studio techniques and sampling?]

In our opinion, the sampler is the instrument which allows the most creative working. All the electronic equipment and technology in general is definitely our main inspiration. It's the future - not only of music. But you don't need to use the state-

of-the-art to produce interesting music. We've got "only" one sampler and three synths.

[What is your opinion on the current state of electronic music? What do you have to say to the other bands that are out there?]

We miss experiments. There has to be a permanent search for something new. If you think of the possibilities of any piece of electronic equipment then you can say that the result is a really small one. The editing functions of a sampler of many musicians seem to rust.

[How has the response been in America? Why did you change license partners?]

The response seemed to be good but after changing license partner it was even better. Now there is more effective distribution.

[What are your feelings on capitalism and America?]

There are no special feelings. Actually, we don't know much about America but it seems to us like an amplified version of Germany or Europe. Everything is bigger, faster and more.

[Can you tell us a bit about your cover-art concepts, since you do most of them yourselves?]

The only artwork we have not done on our own was the FRAMES artwork. The concept is quite simple: we try to transform the atmosphere of the music to pictures or graphics. It's just like making music: developing spontaneous ideas which carry special information about the product.

[We hear that you are now working on the next NOISE UNIT album. What is your perspective, as new members of this long time project, of how you will influence the NOISE UNIT sound?]

We wouldn't call ourselves new members of NOISE UNIT. We have been in Marc's studio for two days and developed some tracks for two songs - rhythm tracks and some other sequences. We are looking forward to listen to the results.

[How did the shows with DOWNLOAD and TWILIGHT CIRCUS go?]

Actually there was only one gig

we've done together. It was in Enschede, Netherlands. What can we say? It was interesting and the guys are really nice.

[What do you expect from the upcoming tour with STERIL and COVENANT? How will Leif and Nils integrate into the line-up?]

It's an interesting new tour concept and we're looking forward to see again our friends of STERIL. Unfortunately, Nils won't be able to take the time to go on tour with us. Now we are looking for a bassguitar-player, because the sound of the new album promises a very interesting bassline interpretation. Leif will play his drumset, and there will be a second one for Daniel during instrumental parts.

[What can we expect from the new album, as compared to CLEANED VISIONS, which was definitely an evolution of the HAUJOBB sound itself?]

Compared to CLEANED VISIONS you can expect a much more atmospheric sound. All in all, it's very difficult for us to as the producers to define that album. But, we're sure that it will sometimes sound very strange to the "ordinary" industrial audience. The evolution of our sound is a very fast one but if someone succeeds in understanding it, then we're also sure that this could be a huge trip.

[This may sound like a silly question, since you are already working with the most highly esteemed leaders of electronic music (and are among them yourselves), but who would you cite as the one musician in the world that you would most like to work with?]

This may sound like a silly answer, but we think that the best results happen when we work together on our own.

[Can you tell us about any future plans?]

Yes, there is a double remix album which will be released probably in January after the tour. The second CD of this album will be a sampling-CD with exclusive HAUJOBB samples from the SOLUTIONS... album and the remixes. And there will be a US-tour in 1997.

[ARCHIVE: HAUJOBB] DRIFT WHEELER . HOMES AND GARDENS CD . EYE OVER YOU MCD . FREEZE FRAME REALITY CD FRAMES MCD . THE REMIX WARS: STRIKE 1 (B/W :W:) MCD . CLEANED VISIONS MCD . ELECTRONIC LIVE PERFORMANCE . SOLUTIONS FOR A SMALL PLANET CD . TBA 2MCD* ■ [ARCHIVE: N.E.W.T. (W/ FORMA TADRE)] 1st PHASE ****ACCESS DENIED**** ■ VARIOUS COMPILATION, COLLABORATION AND REMIX WORK ■ [CONTACT: N.E.W.T.-NEZZWERK] haujobb@nexon.com . PROTOCOL: www.nexon.com/ haujobb ■ [CROSS REFERENCE: OFF BEAT, HAUJOBB MANAGEMENT, PENDRAGON (U.S.: PRE-CLEANED VISIONS, METROPOLIS (U.S.: CURRENT) ■ END.

operative: DREW

FORMA TADRE

...CELEBRATE THE CULT ...

FORMA TADRE, WHO'S NAME IS DERIVED FROM TANGERINE DREAM'S 'FORCE MAJEUR', IS THE SINGULAR VISION OF ONE MAN. HIS ENIGMATIC DEBUT, NAVIGATOR, IS AN EPIC PRODUCTION; A DYNAMIC EXCURSION THROUGH DREAM-LIKE REALMS THAT DEFY SPACE AND TIME. THE MAN BEHIND THE ENIGMA, ANDREAS MEYER, GUIDES US ALONG OUR EXPEDITION THROUGH THE NETHERWORLD OF FORMA TADRE.



[To start off, FORMA TADRE is listed as one of the four bands on OFF BEAT's upcoming 'O-FILES' single compilation. What will you contribute to this much anticipated release?]

There will be four tracks by FORMA TADRE. Three remixes of "Celebrate The Cult" and a new track called "Sunburst". One of those remixes I did myself, one was made by my second project, EISRIESENKOENIG, one was done by HAUJOBB. HAUJOBB did also a great COIL-like remix of "Gates". Due to time limitation (every band's got about 19 minutes) there was no more space on the CD but I hope that remix can be released later.

[Does the O-FILES project have a theme?]

As far as I know, it doesn't have a theme (I must admit that I don't know much about the whole concept. I haven't asked. I liked the idea but until now I don't even know who else will be on the compilation).

[What is this second project, EISRIESENKOENIG?! Is that solo also?]

It is no solo project and will never be, I think. Until now there are two people involved. A woman (I cannot reveal her name by now) who sings and me, myself and I. But, the project is open for others to contribute something (maybe someone, who knows, to play a violin, cello or so).

[A live cello?! Is it more of a classical project?]

It is also entirely generated with electronic equipment, but there will not be any electronic aspects in the music itself or in the sound of EISRIESENKOENIG. I use traditional instruments (acoustic guitar, grand piano, harp etc.).

[How long have you been working on that?]

Two years now.

[Will you be releasing it any time soon?]

We are still working on the tracks. I think Offbeat is interested (or at least, Stefan Herwig said, he liked it), but I don't think that EISRIESENKOENIG is something that fits in there.

[does it sound like? Does it have e?]

In a certain musical space we are living in. The music is very song oriented, there must always be an atmosphere in

it that touches you the very moment you hear the first notes. I would call the music timeless. Some songs could have been done 500 years ago, but it is not unlikely that someone might compose the same song 500 years from now. It is often simple but intriguing.

[While we're on the subject, does NAVIGATOR have a theme?]

NAVIGATOR deals with exploration. Exploring unknown realms. You have a certain goal although you don't exactly know how to get there or what will happen on that trip. I was always fascinated by people like Amundsen or Scott. The notion of being somewhere where no one has been before inspires me a lot.

[The album is dedicated to the cult icon, author and poet H.P. Lovecraft. How much are you influenced by his writings, in your music and in your life?]

The album isn't exclusively dedicated to Lovecraft. Although the influence Lovecraft has on my music is very strong. "Date Unknown", for example, is based on a short story published in a book called THE STARRY WISDOM (A TRIBUTE TO H.P.L). "Celebrate the Cult" is definitely Lovecraft influenced as are "Gates" and "Mesozoic Tree Ferns". What I do like about Lovecraft is his cosmic approach to mankind (in a cosmic perspective mankind seems to be nothing more than a day-fly) and the constant mentioning of decay. Mankind will most probably destroy this planet but there will be some ruins left as a reminder of the failure. When I go through the streets I sometimes get this feeling as if I'm already walking among these ruins.

[Forgive me, but the only Lovecraftian work I am even remotely familiar with is the infamous NECRONOMICON. There is much speculation and rumor concerning this tome. Some say it is actually real. What are your thoughts?]

A NECRONOMICON exists. Many Necronomicona exist, I suppose. Written by fans of Lovecraft who are trying to make the legend real and bring it physically into our reality. But of course it has nothing to do with the NECRONOMICON Lovecraft mentioned in his books. Lovecraft repeatedly mentioned many (about 30) books in his writings. The NECRONOMICON became the most famous because it is the most fiendish, abhorrible, terrifying or whatever you want. The constant mentioning and referring to these (imaginary) books is a writer's trick (also done before by Poe) to strengthen the credibility of the (imaginary) "facts" of a story.

[Are any other occult beliefs and practices of interest or reality to you?]

My interest in occult practices and beliefs is very strong. I've got a lot of books about alchemy, magical practices, rituals etc. But I am no believer. My interest is more a scientific one. On the other side I am not going conform to what is here in Germany called "Offizielle Lehrmeinung": Scientists often decide to ignore things they don't understand- hypnosis, for example. But hypnotizing does happen and it could have strange FX. People knew that more than a hundred years ago, when hypnosis was practiced to cure "psychologically ill patients". Freud's psychoanalysis brought them back to a rational ground where everything could be explained in terms of sexuality. Scientists liked to have something like this. Rationality and something you can explain gives them credibility. So they used it. But as we all know, Freud with his moncausalistic approach, is known very far from reality. A friend of mine has very close experience with telepathy, and I have to believe her. Although I haven't experienced it myself. All I can say is: "Well, some sort of telepathy seems to exists, maybe, maybe not. Let's see what happens."

[Your music is very overwhelming and epic in proportion. Many songs seem to be full-on electronic symphonies. Where does the inspiration for these pieces come from?]

Difficult question. I think the main inspiration comes from the stars and the sea. It's the "sublime" feeling when you're suddenly facing a high mountain or when you're in a gothic cathedral where everything is constructed to lead upwards to the heavens. It's the vision of the stars and the idea that there must be some kind of life out there that is still hidden to our senses as are the depths of the earth's sea.

[Other pieces are more subtle and somber (but no less monolithic in scope). Have you ever worked on, or considered working on, all-out soundtracks?]

I really wonder about that term "monolithic". I have a sound programmed on one of my synths which bears nearly the same name. I haven't considered working on all-out soundtracks yet. The problem is: I certainly don't know many soundtracks. The only ones I can think of now are "Leon" or "Excalibur". When I go to the cinema and watch a movie (a good one I hope) I never differentiate between the music and what's happening on the screen. I just absorb everything as one thing, and I hate it if any-

[continued]

body steals me by making comments on the movie or the soundtrack. So until now I don't really know what a good soundtrack is like.

[What does your lyrical content draw from?]

Anger.

[How did FORMA TADRE come to be? Did you release any demo cassettes prior to the deal with Off Beat?]

We didn't release any demo tapes. The demo Off Beat got was the first one we've ever sent, although we've recorded a lot of demo tapes prior to that. I was never really satisfied with the overall impression of the music, the style (there were many guitars in it), the sound. I wanted to realize my own visions which was not possible due to being a member in a band and making many compromises.

[You have just begun the recording of your upcoming N.E.W.T. project with your friend and neighbor Daniel Myer of HAUJOBB. How did this project come about?]

Daniel asked me. Cause I haven't worked with somebody who also knows something about sampling etc. and who has an ear for sounds, before, I liked the idea. The basis is, of course, the fun working together.

[Is it just the two of you working on N.E.W.T.? Which of you will be handling which aspects of it?]

It's just the two of us working on N.E.W.T.. There is no strict separation concerning who's going to do what. We are really working together, although one could say that he's doing more of the rhythm patterns and rhythmic FX while I'm more into the melodies and pads. Lyrics are

from him as well as from me. Some we wrote together.

[We got a taste of N.E.W.T. through your remix of "Motheronne" on DOWNLOAD's Microscopic. How much does this track reflect N.E.W.T.? Did you work directly with DOWNLOAD on this?]

I am really sorry. I've nearly forgotten about this "Motheronne"-thing. All I can remember is that I had an argument with Offbeat or Daniel himself using the name N.E.W.T. for this remix. I know nothing about this track and I have nothing to do with it.

[Speaking of remixes, you've already done some remix work as FORMA TADRE, and you're scheduled to do another HAUJOBB remix for their double EP CD. Is this something you enjoy doing? Is there anything you've remixed since the first haujobb remixes? Are there any bands that you would particularly like to remix?]

There are no particular bands I would like to remix at the moment. I don't have the time and I do not think about it. I enjoyed doing the remixes for haujobb cause I like the tracks. I've done another remix together with HAUJOBB for LA FLOA MALDITA. I will do a remix for HAUJOBB's EP, but after that I don't know, cause at the moment I'm a little fed up with this whole remix thing. I'd like to do new stuff right now.

[Are there any bands that have remixed or will remix FORMA TADRE (or even N.E.W.T.)? Who would you most like to see have their way with one of your songs?]

No more remixes, please. I really wonder what's it all good for. But, As I mentioned before HAUJOBB and EISRIESENKOENIG did a remix for FORMA TADRE. Sevren Ni-Arb from X-MARKS produced a version of

"Looking Glass Men" on the WE CAME TO DANCE compilation which could be called some kind of remix.

[What else can you say about N.E.W.T., at this point? Can you possibly give us a tentative album title?]

No. We started working a year ago and made up to 12 tracks. Then came a long break and now we're working on these tracks again.

[What is in the future for FORMA TADRE? Are you playing live at all? When do you foresee the next album coming out?]

I will start on new tracks when we've finished N.E.W.T.. I think the next album could be released in spring 1996 but I don't really know by now. I'd like to play live but haven't found (or searched for) other people who could accompany me. When I conceive a good concept I will definitely play live.

[Will you be joining HAUJOBB when they invade the US early next year?]

HAUJOBB asked me to join them. If all goes well I will come to the States next year but right now I can't say anything specific.

[Do you have any closing remarks?]

"We live and move to my belief in an unknown world, a place where there are caves and shadows and dwellers in twilight. It is possible that man may sometimes return on the track of evolution, and it is my belief that an awful lode is not yet dead." -ARTHUR MACHEN

operative: sAge

[ARCHIVE: FORMA TADRE] NAVIGATOR CD . CELEBRATE THE CULT MCD (O-FILES) ■ [ARCHIVE: N.E.W.T. (W/HAUJOBB)] 1ST PHASE ****ACCESS DENIED**** ■ [ARCHIVE: EISRIESENKÖENIG] ****ACCESS DENIED**** ■ VARIOUS REMIX AND COMPILATION WORK, SOME EXCLUSIVE ■ [CONTACT: ANDEAS MEYER] forma_tadre@nexon.com . PROTOCOL: www.nexon.com/forma_tadre ■ [CROSS-REFERENCE: OFF BEAT] ■ END.

kAlte fArben



SPV 085-43252

OPIUM

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DORSETSHIRE: Synthesis Of The
SUICIDE COMMANDO: Confirmation
TYRANNY OFF THE SEAS
THE O-FILES singles compilation

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**OFF
BEAT**

OFF BEAT
a division of WESTCOM GmbH
Hörstler Str. 27
46897 Gelsenkirchen-Buer
Germany

Biopsy

EBM + TECHNO +
AMBIENT + NOISE +
THRASH + GROOVE + DEMENTIA

HIGHLY ACCLAIMED FOR THEIR WORK AS CORE MEMBERS OF BRAZIL'S EBM TERRORISTS AGHAST VIEW, FABRICIO AND GUILHERME HAVE FINALLY UNLEASHED THEIR BIOPSY PROJECT, AND MAY VERY WELL REDEFINE THE WORD "CROSSOVER". THEIR DEBUT CD, NERVATE, IS A DIGITAL ASSAULT OF CUTTING EDGE ELECTRONIX. EBM+TECHNO+AMBIENT+THRASH+GROOVE+DEMENTIA. READ ON AND PREPARE.

[There is a very diverse array of styles on your intense new cd, NERVATE. The structure of it seems much less rigid than your work as AGHAST VIEW. Do you view these two bands differently? Do you write differently for BIOPSY than you do for AGHAST VIEW?]

Yes, we write differently because with Biopsy we concentrate more on finding odd combinations, and still having an own identity. We keep our mind more open to insert in our music things that we think will improve our concept and that will sound fresh, yet very industrial. We don't have any restrictions; sometimes we are in the mood to produce murder tracks while other times we feel like doing more melodic and introspective sounds. We are not stuck in a certain structure. In Agast View, we try to keep it EBM, but we also would like to experiment more within the limits of EBM.

[What made you decide to work in such a different style?]

We were feeling the necessity to let out other influences, feelings, styles and thoughts that were imprisoned in our minds. In BIOPSY, we do things that we don't necessarily do in A.V.. We are in the likes of experimenting new methods of composing, processing and recording music.

[There are a lot of guitar sounds in the music of BIOPSY, but they are not used in a traditional sense. Are they mostly sampled from other bands? Who was your biggest influence, guitar-wise? What was the most sampled guitar band for BIOPSY?]

They are all sampled from other bands. Our biggest influence is SEPULTURA, while MEGADEATH and old METALLICA play an important role. We like to sample mostly thrash guitars. We re-(everything) the riffs in a way that they cannot be recognized as they were sampled. We like to give each sampled guitar a different identity. We are very much into effects.

[How do you feel about the current trend of writing heavy metal songs with a few samples, and calling it "crossover"?]

We feel that these bands are trying to reach bigger audience, targeting mainly NINE INCH NAILS and MINISTRY public. We think that it is interesting but definitely it can't be called crossover in the real sense of this so distorted word.

[There are also many techno elements. Is techno a big influence for you? What are your views on the current techno scene?]

Yes, mainly PRODIGY, SVEN VATH, INTERMIX, and jungle beats. We are not so linked to what's happening in the techno scene, so we are not risking ourselves in commenting it.

[BIOPSY also has a cassette available on PROLAPSE Records in Brazil. Can you tell us a little bit about it, and why two of the songs were not used on NERVATE? Will these songs ever be released on

CD?]

The demo denominated REVERSE DATA CONCEPT contains basically the "Sonic Suppuration" series, a raw version of Enclosure, and two demo songs that were done while Biopsy wasn't even in our minds. Maybe if we manage to release a lot of stuff we will include on some "b-side" thing.

[NERVATE was originally supposed to be released in early 1996, but you had some problems with it. Why was there such a long delay?]

This delay was due to manufacturing problems and incompetence of the pressing company (MCK-Sonopress).

[The lyrical content of this album seem to deal with everything from very social issues ("Never Inhale", "Enclosure") to very personal ones ("Jig Saw You"). Are there any tracks that you would like to comment on specifically, Fabricio?]

The "Speed Crash Volition" series focus basically in the problems of drug addiction and self destruction. "Sonic Suppuration" talks about the fragileness of human kind as animals, "Enclosure" is obvious. "Straight Sign" is delusional confusion about senseless mind-inherence, a close inception to a fake state of paralyzis. See cataplexys.

[How do you feel about drugs?]

We're not against it, but we don't feel like using it. ["Never Inhale"] is not a reference to drugs. It's a reference to the oxygen inhaling process, a process forcefully inherited upon birth that paradoxically maintains life while consuming flesh to a final state of oxidizing. In organic species this process undoubtedly leads to death and natural element recycling. Religious opposition to science doesn't deny this fact, but declines mankind to a lower level when comparing to supposed transcendental life states.

[You two have remixed songs for :WUMPSCUT: ("Default" for MODULATED TRIBE) and SWAMP TERRORISTS ("Try My Flesh" for MINIMAL SYNTH ETHICS 4). Were these remixes done by just the two of you, or did Denis and Rodolfo (of AGHAST VIEW) work on them as well?]

They also participated, since they were A.V. remixes. We enjoy very much remixing other bands, so if we are into this whole shit and want to exchange or send some material so we can fuck it up, please contact us at our mailing addresses.

[Rudy Ratzinger (W) is also remixing a track for AGHAST VIEW. He seems very fond of you. How did your relations with him come about? Will you be collaborating with him on anything else in the future? What track is he remixing for you?]

We entered in contact with him, proposing a remix exchange, since we like his music very much. We think he is one of the survivors of the good EBM scene. We are expecting a remix for "Vaporize", a track that will be

released on a new A.V. CD as soon as we establish ourselves on a new label. Interested labels, please get in touch.

[We erroneously reported in issue 2 that AGHAST VIEW (and all CRI DU CHAT releases, for that matter) were available through SUBTRONIC RECORDS in Germany, and we've recently heard of your bad experiences with them. Do you have anything to say about how you were treated by them?]

We don't have anything to say about them, besides the fact that they treated us like shit, didn't pay us, did not make a good promotion, didn't reply to our questions, erased our contact address from the CD, didn't tell us about compilations that were interested in having A.V. on their CD's. Beware of these music scene muggers, and that's all.

[We know that you are looking to sign Agast View with a new label, but you remain good friends with CRI DU CHAT DISQUES. Can you tell us about your search?]

We are not going to release a new A.V. CD by CRI DU CHAT, because their schedule is passing through a kind of restructuring these days. But, we are still friends because there is no reason not to be. We are searching for a new label to continue our work. We have already a finished single for release, plus an almost complete new album.

[What can you tell us about the new AGHAST VIEW album, CARCINOPEST?]

It's an electro album pretty much the style of A.V. It's plus one level from our former CDs, we think. You can expect aggressive, yet also good depressive textures. We really hope we can release this stuff soon.

[What does the future hold for BIOPSY and AGHAST VIEW? A tour, perhaps?]

We don't know... We hope we can reach a higher number of people. We expect to have the opportunity to smoke some banana-peels with marshmallow, and still be able to see the green grass growing gently, glowing, gasping...rolling down hills of pure unoxidizing oxygen. We are still waiting for a contact with creatures from Y-327 of Gama Centurion, known by their ability to suck water with their toes and to sleep, awaken by the Feast of Lazarus. A tour would be good, booking managers, magazines, labels please get in touch.

[Do you have any last words for us?]

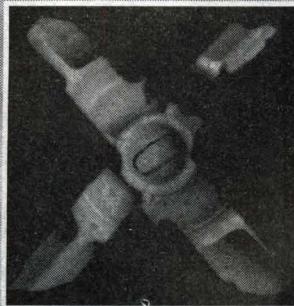
First of all, thank you very much for your support and opportunity. Keep on your good work. Get in touch at the BIOPSY INFORMATION addresses. Need what you don't mind to pretend. Eat marshmallows!!!

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operatives: sage+drew

[ARCHIVE: BIOPSY] REVERSE DATA CONCEPT . NERVATE CD . CERVIX MCD ■ [ARCHIVE: AGHAST VIEW] REACTICIDE . BURNED BEYOND RECOGNITION . NITROVISCERAL CD . CHEMICAL STORM MCD . CARCINOPEST CD* ■ VARIOUS COMPILATION TRACKS AND REMIX WORK, MUCH EXCLUSIVE ■ CONTACT: BIOPSY INFORMATION, R. HERMINIO H. BERTANI, 180 - JD DAS PAINHAS-CAMPINAS-SP, CEP 13093, BRAZIL. aghastv@dlgnet.com.br . PROTOCOL: www.ebm.pucpr.br/biopsy/biopsy.htm ■ [CROSS-REFERENCE: CRI DU CHAT DISQUES] ■ END.

SUICIDE CO



ELECTRO CONVULSION

JOHAN VAN ROY IS A MAN WHO NEEDS NO INTRODUCTION. SUICIDE COMMANDO IS CELEBRATING IT'S 10TH ANNIVERSARY, AND WITH THE RELEASE OF THE NEW 'CONTAMINATION' MCD, HE'S ONLY GETTING STRONGER. IN FACT, HE'S JUST INTRODUCED HIS BRAND NEW CODE LABEL, HE'S RELEASING THE FIRST NEW LESCURE 13 MATERIAL IN OVER TWO YEARS, HE'S INTRODUCED A NEW PROJECT WITH DAVID KIRVEL OF PIERREPOINT CALLED DB.F., AND HE'S CAUGHT THE REMIX VIRUS. PLUS, SUICIDE COMMANDO HAS JUST BEEN PICKED UP FOR U.S. LICENSING BY ELECTRIC DEATH TRIP RECORDS. HAPPY ANNIVERSARY, JOHAN!

[With the 10 year (!) anniversary of SUICIDE COMMANDO approaching, can you tell us a bit about how you have evolved over the years, Johan?]

Well, it was back in 1986 when I started making electronic music, influenced by bands like KLINIK, FRONT 242, SKINNY PUPPY... With very limited equipment (the Roland SH101 synth + the Roland Dr. Rhythm drumcomputer), I released my first demo in 1988, later followed by 8 (!) other tapes, of which ELECTRO CONVULSION THERAPY was the latest tape in 1993. In the mean time, I appeared on several compilations before I got signed by the German label OFF BEAT in 1994. That same year, I released my first full length CD called CRITICAL STAGE. In 1995, I released a new CD called STORED IMAGES, and now there's the new CONTAMINATION EP and the LIMITED CONTAMINATION box (including the EP + a special 3" bonus CD).

[How have the many different trends in electronic music effected SUICIDE COMMANDO?]

In those 10 years of SUICIDE COMMANDO, the electronic music scene really has changed, but I don't think the music of SUICIDE COMMANDO did change that much. The basic idea still is the same. Of course, my music is now more complex and more professional, but that has more to do with using better equipment than with changing the music. But, of course, I also get effected by the different trends. As I listen to a lot of electronic music I, just think it's normal that you get effected by some trends. For example, I'm trying to put some more techno influences into my music, in combination with some more industrial sounds... It's just adjusting your music to the new standards.

[How have the incredible advancements in technology effected you and your music?]

As I just said, the biggest change of SUICIDE COMMANDO is the use of better and more advanced equipment. For example, nowadays, I'm working with the Roland JV1080, the Roland SPD11, the Akai S01, the Deep Bass Nine from Control Synthesis... but the Roland

SH101 still is a very important machine for me. It's an old analog synth, but damned effective!

[Somehow, you have been able to keep the SUICIDE COMMANDO sound up-to-date, without loosing sight of your original atmosphere. What would you say inspired your sound in the early years, and what keeps it new and fresh now?]

The biggest inspiration to me were the cold electro sounds from bands like KLINIK... They really infected my brain! This definitely was the kind of music I wanted to make. What keeps it new and fresh? Well, again, I think the combination of using better equipment and inserting some more different styles into my music. I think SUICIDE COMMANDO really is a mixture of many different styles in the electro genre, ranging from industrial to minimal; from techno to gothic; from hard rhythms to smooth melodies.

[Who would you cite as your biggest influence?]

Well, the biggest influence to me WAS (!) without any doubt the KLINIK.

[You have recently joined the ranks of the big name remixers, with your work on PUTREFY FACTOR 7's "Regulation" and BRAIN LEISURE's "Teknology". What are your thoughts on the recent trend of remixing?]

Yes, you're right. Remixing has become very trendy nowadays. At first I had some doubts about this new evolution, as I think that remixing a song should ADD something new to the original song, and often I hear remixes that are just copies from the original version and don't give anything new. A good remix should give the basic song a new dimension and often I'm missing this in remixes. But, on the other hand I also like this "remix-virus", as it gives you the opportunity to put something from your self into another's work. Sometimes it's very interesting to hear how other musicians approach your own music. Therefore, I also really like to remix other bands, so I guess I have some hate/love relationship with this remix trend.

[In addition to all of your solo work, you have worked with several very famous Belgian electro-peers like Dirk Ivens (with SUICIDE COMMANDO) and Eric Van Wonterghem (on the PF7 remix). What are your feelings on these people, their music, and your working relationship with them?]

Dirk Ivens, to me, still is one of the biggest names in the electro scene (first with KLINIK, and now DIVE), and for me it was a great pleasure that he did the vocals on one of my songs. I really like his works for DIVE, and he's a real nice guy. You know, he was the first who was interested in signing SUICIDE COMMANDO, but for some unexpected reasons we had to cancel our plans. At the moment I don't have much contact with Dirk, but we meet from time to time.

With Eric Van Wonterghem, I'm having more regular contacts as I'm recording all my music in his studio. I also have a great admiration for his previous works with Insekt, and he's also a really nice guy! Our remix for PUTREFY FACTOR 7 was our first musical collaboration and it was real fun. Unfortunately, we had not enough time to work on the remix, so I'm not 100% satisfied with the result, but it was my first experience with remixing other bands.

[Tell us about your long term project LESCURE 13, with Stefan Bens of STIN SCATZOR. I understand you are finally working on new material again.]

LESCURE 13 was founded back in 1988, and is dealing with more harder but more simple electronic music. Until now, we released 5 tapes and currently we're working on a new tape that's supposed to be released in October. This tape is called RESURRECT.

[Can you also tell us about TOXIC SHOCK SYNDROME, with Deranged Psyche and Cathodic Funeral of FUZE BOX MACHINE/SIDE LINE?]

TOXIC SHOCK SYNDROME came to life in 1994 after I and Deranged Psyche made a track together for SUICIDE COMMANDO (ELECTRO CONVULSION THERAPY in 1993). As we really enjoyed this musical collaboration,

[ARCHIVE: SUICIDE COMMANDO] SUICIDE COMMANDO . THIS IS HATE . INDUSTRIAL RAPE (BORTXEKETA INDUSTRIALA 1; B/W STIN SCATZOR) . CRAP . INTO THE GRAVE . GO TO HELL . INDUSTRIAL RAPE (BORTXEKETA INDUSTRIALA 2 ; B/W STIN SCATZOR) . ELECTRO CUNVULSION THERAPY . NEVER GET OUT CD (INDUKTION VARIANZ; B/W GEN-A-TECH, DEM.SIMPLEX, DIG.SLAUGHTER) . 4X4 LIVE-EVIL (B/W F.B.M., STIN SCATZOR, LESCURE 13) . CRITICAL STAGE CD . STORED IMAGES CD . CONTAMINATION MCD . LIMITED CONTAMINATION MCD (BOXSET) . CONSTRUCT-DESTRUCT* ■ [ARCHIVE: LESCURE 13 (W/S.BENS/STIN SCATZOR)] COLLABORATORS . ELECTRAUMANIACS . THEARDQUAKE . FACE D. EVIL - D. EVIL FACE . 4X4 LIVE-EVIL (SEE ABOVE) . PROSPECTS (LTD.ED. 25) . SPLIT (B/W IONIC VISION) . RESURRECT . NEW MCD COMING SOON! ■ [ARCHIVE: TOXIC SHOCK SYNDROME (W/D.P.,C.F./FUZE BOX MACHINE)] VENEREAL DISEASES (D.I.B. FREUNDSCHAFT; B/W XCR AND LPF 12) ■ [ARCHIVE: EXPERIMENT 59] ****ACCESS DENIED**** ■ [ARCHIVE: SCHIZODREAM] ****ACCESS DENIED**** ■ [ARCHIVE: DB.F (W/D.KIRVEL/PIERREPOINT)] ****ACCESS DENIED**** ■ LOTS OF COMPILATION WORK AND SOME REMIXES ■ [CONTACT: JOHAN VAN ROY] BIVAKSTRAAT 59, 3970 LEOPOLDSBURG, BELGIUM . PROTOCOL: www.club.innet.be/~pub00037/sucomm.htm ■ [CROSS REFERENCE: OFF BEAT, CODE] ■ END.

SUICIDE COMMANDO

ON THERAPY

we decided to work on some more material, and that's how TOXIC SHOCK SYNDROME was born. Personally, I consider T.S.S. more as a fun project. Until now, we only released 1 tape VENERAL DISEASES (a split tape together with the German LPF 12 and the Italian XCR), and there was 1 track on the ELEKTRAUMA 1 comp. CD. Unfortunately, we don't have the time right now to work on new material, but who knows... somewhere in the future?

[You have recently started a cassette label called COde, in collaboration with a German record label. What label is this? What plans do you have for COde?]

Well, at first, I have to say that COde still is a VERY small tapelabel. Till now I only released 1 tape on Code and that was the new tape from STIN SCATZOR - TALK ABOUT INDUSTRIE. Second release on COde will be the new tape from LESCURE 13. This release will be in collaboration with a German label, but I'm not allowed to give you this name at this moment, so just wait for it! The other tapes won't be in collaboration with this label, but maybe they'll also distribute them. At the end of this year, I also plan to release a first compilation tape called VOLTAGE, and maybe a compilation of the early Lescure 13 works.

[The new SUICIDE COMMANDO EP, CONTAMINATION, will also be released as a box set with a bonus 3" CD, and will contain several remixes. What can you tell us at this point about this release? Are there any famous names behind the remix controls?]

Well, this new EP is scheduled for release on Oct. 16th. On the EP, you'll find some new tracks and some remixes of "See You In Hell" (from the STORED IMAGES CD) and "Traumatize" (from the CRITICAL STAGE CD). There's one remix of "See You In Hell" made by Eric Van Wonteghem (ex-INSEKT, MONOLITH) on it. On the special 3" you'll find some old demo versions (from the early demotapes) and some previously unreleased material, just to give you an idea how SUICIDE COMMANDO sounded in the past.

[What does the future hold for SUICIDE COMMANDO? for LESCURE 13? for TOXIC SHOCK SYNDROME?]

Well, of course, now there's first the new CONTAMINATION EP + the LIMITED CONTAMINATION box for SUICIDE COMMANDO, followed by some more live gigs at the end of the year. A new SUICIDE COMMANDO CD is planned for 1997 and probably will be called CONSTRUCT-DESTRUCT. As far as LESCURE 13 is concerned, we now first will release the new tape RESURRECT, maybe followed by a compilation with early works. At the moment, we don't have any concrete plans for TOXIC SHOCK SYNDROME, but maybe we'll meet some day and work on something new.

[Do you have any final words for us?]

Final words... thanks for the support! I hope you'll like my future works, and "see you... in hell".

operative: sage



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Terminal Choice

THE GERMAN SOLO-PROJECT KNOWN AS TERMINAL CHOICE RELEASED HIS DEBUT MCD AND FOLLOW UP FULL-CD ON FINLAND'S CYBERWARE PRODUCTIONS, AND SOON HE WILL STRIKE BACK WITH A NEW SOUND AND NEW BAND MEMBERS. CHRISTIAN'S JUST RELEASED HIS NEW SOLO-PROJECT, SEELENKRANK, ON BERLIN'S MASCHINENWELT RECORDS, AND HE TOOK A FEW MOMENTS TO SPEAK WITH US.



[Can you give us a brief history of what led to the inception of Terminal Choice? What project(s) were you involved in before Terminal Choice? Are any of them still around?]

Because of my interest in dark music for many years, I decided in 1993 to make my own music. It was kind of techno and synth-pop without vocals! I was looking for a vocalist, but I hadn't found any - so I decided to do it!

[What ultimately caused you to decide to work alone?]

I'm a very strange character, and I have my own style and my own way of doing things... I don't know why, but not many go conform with me or my interests. So, I worked alone and had the control of everything. BUT: It's different now!!! I found three guys who are now involved in TERMINAL CHOICE. They helped me live, and they'll work together with me on my second album.

[Between early '95 and the middle of '96, you released 5 cassettes. How were they received by the public and the press? Are any of these tapes still available? How did you hook up with Cyberware?]

My tapes got ONLY good reviews, especially by the Belgian Side-Line. They gave the tapes to Cyberware, because Deranged Psyche from FUZE BOX MACHINE was on Cyberware, and was also the reviewer of my tapes.

[Several of the best tracks from the cassettes have been released on your 2 discs. Will any of the other tracks ever be re-released on CD?]

Some older tracks will maybe be released on the second CD, and some will be released by SEELENKRANK!! Most of the S/M tracks I've taken for SEELENKRANK.

[Your music is very dark. Even the hard dance tracks have a very somber atmosphere about them. Where does the inspiration come from for such melancholic works?]

I don't know. It's in me! I'm a dark person, with an even darker soul. I like the dark, and the dark melodies. It's not possible for me to make a happy melody. They all have to have a smooth, dark touch!!

[How much of an influence is S/M culture and lifestyle on the music of Terminal Choice? Are you a sadist or a masochist?]

TERMINAL CHOICE will no longer have anything to do with this subject I have SEELENKRANK where I express all of my perverted feelings, desires, and practices. By the way- I would like to be more devoted, but I haven't found the strong girl which dominates me!!

[Can you talk a bit on the subject of dominance and submission?]

I'm very dominant, but I don't like it! Many girls are so devoted to me... I'm looking for a strong character that will break my power, my will, and drink my blood!!!

[Tell us about your live shows. What other characters take part in it?]

My live action is very dark. We are three guys and we look like monks with white masks!! It's a very psychopathic show with blood and even

flesh! It is me, Dennis, and Stan.

[You are also working on a project called Seelenkrank? Can you tell us about that? How does this project differ from Terminal Choice?]

As I mentioned, it will differ from TC because of the feelings and the texts. Maybe the music is not quite so dark, but it's danceable! There are a lot of instrumental, classic parts with strings and piano. It's cold and synthetic - you can feel the pain!

[Are there other people involved in Seelenkrank?]

SEELENKRANK is just me! Only for live performance, I'll take 4 girls. They support me with their S/M and fetish latex performance...

[If you could work with any musician or composer, living or dead, who would it be?]

I don't know. Maybe Felix Flauter from SILKE BISCHOFF. I love their music!!

[What are your future plans for Terminal Choice and Seelenkrank?]

I want to become rich and sexy!! No, I am sexy - just rich... No, no... I want to release more CDs. There will be a change in TC, because I love black metal music. I want to create a kind of electro-black-metal (without guitars??). SEELENKRANK will be the more EBM/electro stuff. So watch out! Death is just the beginning...

operative: DREW

[ARCHIVE: TERMINAL CHOICE] TERMINAL CHOICE . NIGHTMARE . FACETS OF PAIN . DEGENERATED INCLINATIONS . SPLITT (B/W INDUCT. INTO REALITY) . DESIDERIOUS . TOTES FLEISCH MCD . IN THE SHADOW OF DEATH CD . KAAOSGOTT MCD* ■ [ARCHIVE: SEELENKRANK] SILENT PLEASURES CD ■ [CONTACT: CHRISTIAN POHL] METHFESSELSTRASSE 29, 10965 BERLIN, GERMANY ■ PROTOCOL: www.sci.fi/cyberwar/bands/terminal.html ■ [CROSS REFERENCE: CYBERWARE PRODUCTIONS, MASCHINENWELT RECORDS] ■ END.

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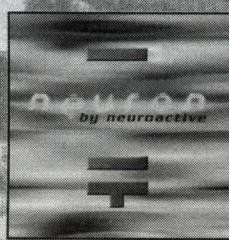
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das ich

WHILE THE LEGENDARY DAS ICH HAVE BEEN LYING LOW FOR A LITTLE WHILE, MUSICALLY, PRODUCING AND REMIXING A DIVERSE RANGE OF PROMINANT BANDS AND DOING A BIT OF SELECT TOURING, THEY ARE ABOUT TO RETURN WITH A VENGANCE. WITH THE NEW ALBUM, EGODRAM, AND THE RE-INITIATION OF THE DANSE MACABRE LABEL, NOT TO MENTION A NEW U.S. LICENSE PARTNER IN THE FORM OF BLACK ORCHID, WILL SOON, ONCE AGAIN, TAKE THE WORLD BY STORM. MULTI-INSTRUMENTALIST BRUNO KRAMM GIVES US A LOOK INTO THE ELEGANT WORLD OF DAS ICH..

[How and when did you and Stefan get together to form DAS ICH?]

Stefan and I met in 1989 in Bayreuth in a stupid music club called Crazy Elephant. We decided to start a new project after some hours of drinking and partying. I already made several band projects, but this was the first with German lyrics.

[Have you finished working on your next CD, EGODRAM, yet?]

The release date for Germany is January '97. For the USA there isn't any contract about a new album, so we are still searching for interested companies for a domestic release in the states.

[You have also done remixing and production work with many other artists, such as KALTE FARBEN, DORSETSHIRE, COLLIDE, ATROCITY, and LA FLOA MALDITA, among others. Tell us about your current and upcoming projects with any of the above-mentioned artists (or others).]

Last month I produced the new ATROCITY album and a remix electro maxi single for them. As well I produced and made a lot of the songwriting for the new DORSETSHIRE album which will be out on OFF BEAT. Soon I will do a remix project for RAMMSTEIN. I am doing several productions always because my main work is as music producer in my studio.

[What bands are currently signed to your label, DANSE MACABRE? I know one of them is California band, ICHOR, who recently toured the U.S. as part of Apparition. Are you planning on signing any more American artists?]

We stopped doing DANSE MACABRE or let's say we have frozen it for some reasons. We had not enough of time for doing our own band and studio and label, so it was an easy decision to quit the most uncreative work of it all. And as well a lot of our bands didn't sell so fine. So it was a financial decision as well.

[Certainly, your successful U.S. tour in June 1995 helped you gain more recognition here in the States. Also this past May, STAUB has finally been made available domestically through ETHERHAUS

distribution (also a box set release of DIE PROPHETEN?) Are you pleased with the way STAUB has been received so far by the U.S. fans?]

We didn't receive any copy of our domestic release, so I do not know what's going on there. As well we didn't receive any press and media copies, nothing. I hope they sell fine but I think the promo wasn't as good as planned originally. I love William and Matt so I do not say anything bad about their work but we are a bit unsatisfied. I think William left Tess for some reasons.

[Were there any striking differences you noticed between your U.S. audience versus your German audience?]

In Germany there are too many labels doing hundreds of releases, so it is a real commercial fight for the best selling. In America the people are more open to different styles and not so fixed to one genre like in Europe.

[Stylistically, how will the music on EGODRAM differ from the music on STAUB? Will it continue in your progression towards a more integrated sound (mixing the classical with noise samples and electronics)?]

EGODRAM will be more danceable than STAUB. Less of midtempo songs but still a lot of symphonic elements and layers.

[After this new release, do you have plans to do a tour, in particular, another U.S. tour anytime in the near future? If so, what other musicians will play live with you and Stefan?]

We hope to come over again, perhaps we will find a band or label doing a joint venture. We would like to support in the USA a known band which will support us in Europe to get more known here. Our live setting is Stefan on vocals, me and Daniel on the keys and Chad from ICHOR on the live drums, like we did it on our last European tour, when we recorded live the FEUER album.

[EGODRAM, as a title certainly suggests that your lyrics will focus more on personal themes (rather than the religious or global themes of past releas-

es)—a "drama of self." Is this an accurate statement or am I misinterpreting?]

"Drama of self" is a quite good description of what the new album is dealing about. A lot of the lyrics want to show in a very individualistic way how society and mass media change the natural behaviour of an individual.

[Describe the writing process of your songs. Do you and Stefan have a "system" that best works for each of you?]

I start writing the songs on the piano and then translate them to my synth and sampler stuff, program new sounds which cooperate to the original composition - no presets - and then give a tape with the basic idea about the content to Stefan, who starts then to write the lyrics. After he is finished - he is pretty fast - we try to get the lyrics in a rhythmical context with the music, program voice effects and record it. That is all.

[From what do you derive inspiration?]

We get our inspiration from everything around us, from touring in different countries, from books and records. From everywhere, it is not so easy to explain. After enjoying life a while, our ideas start to fix in main inspirations.

[If you could work with any composer, living or dead, who would s/he be and why?]

I would like to make some music with Mahler, Stravinsky, Wagner, Danny Elfman or NIN/Flood. Stefan would like to act with Kinski in a movie.

[Thank you for taking the time to answer these questions. Any final thoughts?]

Finally, I would like to thank again the audience from our fantastic US tour - it is still on our mind - everybody at Procession and a special big hug to William Faith, Monica Richards and Chad Blinman. We hope to come over again soon, perhaps it will happen next summer...

operative: STEFANI GOLDMAN

[ARCHIVE: DAS ICH] DIE PROPHETEN CD . SATANISCHE VERSE CD . STIGMA MCD . STAUB CD . FEUER CD (LIVE) . EGODRAM CD* ■
[ARCHIVE: ATROCITY (FEAT. DAS ICH)] DIE LEIBE MCD . WILLENSKRAFT CD . GOTTES TOD MCD ■ VARIOUS COMPILATION, REMIX, PRODUCTION, AND COLLABORATION WORK, MUCH EXCLUSIVE ■ [CONTACT: BRUNO KRAMM] 100557.2445@compuserve.com PROTOCOL: ourworld.compuserve.com/das_ich/dimac.html ■ [CROSS REFERENCE: DANSE MACBRE, BLACK ORCHID (U.S.)] ■ END.

COVENANT

COVENANT ARE ONE OF THE MOST SOPHISTICATED EBM BANDS TO HAVE SURFACED IN THE PAST FEW YEARS- CLASSY, DANCEABLE, CATCHY AND DIVERSE. JUST BEFORE THEIR HIGH-PROFILE GERMAN TOUR WITH HAUJOBB AND STERIL, WE CAUGHT UP WITH A CORE MEMBER OF THIS POWERFUL TRIO, JOAKIM MONTELUS, FOR A FEW WORDS.

[First off, could you give us a brief history of the band, how you all met and decided to form a band?]

Eskil Simonsson: Age 27. Lead vocals, music, words, keyboards.

Clas Nachmanson: Age 30. Backing vocals, keyboards.

Joakim Montelius: Age 27. Words, music, keyboards, backing vocals.

Production, recording, and engineering we mostly do together.

We met in school here in Helsingborg, Sweden and found out that we all had a bunch of synthesizers at home and thought it would be a good idea to get together. At the first Scandinavian Front 242 gig in 1986, the three of us and some other people decided to start a band. Since then, we've had several hobby projects with different people and under different names. After a couple of years of fooling around, we decided to take the music a bit more serious, and COVENANT was formed as a band around 1990-91.

In 1992 we recorded "Replicant" for a Memento Matera compilation, got signed and recorded the DREAMS OF A CRYOTANK album in 1993-94. It was released in 1994. 1995 we spent touring, remixing and recording the FIGUREHEAD EP. In the early 1996 we recorded the SEQUENCER album and right now we've finished the STALKER CD single, and prepare for going on tour in Germany with STERIL and HAUJOBB.

[You tend to mix the darker or deeper elements of techno into your songs at times. Do you see this typical of European sounds and projects?]

I think the techno/electro hybrid becomes more and more common over here. People seem to be fed up with pure EBM and crossover. But, it's quite uncommon to take it as far as we do.

[Do you start with song texts, ideas, or a basic underlying music first when putting songs together?]

That depends. Sometimes we begin with the music and sometimes we have a song text that forms the fundamental. We make the songs in the studio and produce them as we go along. The whole process is integrated while

creating, so it's hard to say which part comes first.

[With the success of your first album and the following EP, FIGUREHEAD, have there been chances to tour?]

We've been playing live a lot. Mostly in Sweden, though.

[Are there any plans for tour in Europe?]

In November and December, we go on a big tour in Germany, Belgium and Holland together with the German bands STERIL and HAUJOBB.

[With your songs being so full of energy, how do you carry this effect over into your live performances? How would you describe your live shows?]

We are considered to be a very strong live band. We used to have a very special live show with dancers in black plastic suits (you can see them in the DREAMS OF A CRYOTANK booklet), but we didn't want to wear that concept out, so now we have a conventional show. But, we keep up the energy on stage, and I really don't think anyone will be disappointed. We begin at 100% and accelerate.

[OK, the same old used question now, what bands do you consider to have been an influence on you and the other members, and what new bands do you think are good and recommended?]

We listen mostly to underground dance music and hardcore industrial. Kraftwerk remains a great influence. They are and will always be the prototype of electronic music. Other bands we like are BRIGHTER DEATH NOW, NON, LASSIGUE BENDTHAUS, APHEX TWIN, PLASTIKMAN, DAVE CLARK, LFO, ESLPENDOR GEOMETRICO, DIE FORM, SKINNY PUPPY, DOWNLOAD, CHEMICAL BROTHERS, UNDERWORLD, CLOCK DVA...

[Does Sweden have an active electronic music scene with shows and clubs?]

Yes, there are many good electro bands in Sweden and also lots of opportunities to play. Last week we played at a big festival in Stockholm, with 12 bands (DANCE OR DIE, DAS ICH, and PROJECT PITCHFORK for example) and an audience of about 1300 people. Not bad for a tiny country like Sweden...

[From the more ambient

tracks like "Cryotank Expansion" and its "segments" to the harder hitting tracks like "Edge Of Dawn" and "Figurehead", it appears that you integrate various styles or elements of music and sounds into your songs. Is this on purpose or does it all just fall together?]

We use whatever we think fits in. For us, it is the pure fascination of sound and sonic structures that makes us go on. As long as it sounds interesting, we use it. It would be very narrow-minded to stick to one style just for the sake of it.

[It would appear that there is an underlying theme of isolation and despair in your songs' lyrics. Do you see this as a correct opinion? Do these feelings reflect some personal insight or thoughts?]

Yes. These are feelings that are very real to us. When you really sit down and contemplate your life and the world in general, it is difficult to feel happy and careless. There is simply too much pain and fear threatening us all the time. Our generation is a very cynical one, because we have access to unlimited information and knowledge, but no one taught us how to handle it. It's a bit like having the formula for immortality, but no equipment to produce the potion of longevity. Of course, we don't mope around like suicidal, depressed zombies all the time, but when you really think things over it is hard to avoid a very real sense of despair, fear, and hopelessness. On the other hand, the awareness of all these problems can make you strong too. After all, we all have the power to make the best of the life we have.

[The lyrics of the song "Edge of Dawn" would almost suggest a rebirth or transcendence of body or spirit in a person, with the so-called "edge of dawn" representing death, near death, or astral projection. Is there a message there, or is it up to the listener to discern the meaning?]

Actually, the inspiration for that song comes from the Stanley Kubrick/Arthur C. Clarke space epic 2001- A Space Odyssey. We liked the idea of the surviving astronaut entering another universe or another form of existence when he passes through the giant, alien monolith gate floating around in space at Jupiter. Perhaps this is what happens when we die, and that's a more beautiful thought than the less romantic idea of just being extinguished and left to rot away. Actually, we don't believe in reincarnation or other New Age pipe-dreams. Humans are biological machines, built for a certain time of existence. When the body quits, life is over. This is probably the hard truth of natural laws, and there is no evidence what so ever that the spirit or soul should be excepted from those rules. The words are written in an ambiguous way on purpose, and everyone is free to read any message they like. That's the way we wanted it to be.

[Any last words or thoughts for the readers here?]

Live long and prosper.

operative: WAYNE REDDICH

ABSCESS

AFTER TWO GROUD-BREAKING, FLOORPACKING RELEASES ON GERMANY'S GLASNOST RECORDS, THIS DUO ARE ALREADY AMONG TODAY'S LEADING ELECTRONIC FORCES. ABSCESS' JAN BICKER TAKES US TO THE OTHER SIDE OF THE MIRROR.

[To us, it seems that except for one previous compilation appearance, ABSCESS appeared out of nowhere in 1995 with the ground-breaking album IN YOUR MIND - one of the best surprises of last year! Can you give us an idea of your activities before that release?]

Before we started ABSCESS, I had only been able to make music in my dreams. Sunny had already played in several local bands.

[How do you two share the songwriting process? How do you begin constructing songs? Which one of you is the vocalist?]

We share everything. Each of us writes his own songs, and then we discuss them and work out the details together. I am basically the vocalist, because I write most of the lyrics. But Sunny also sings some of the songs to which he wrote the text.

[How would you describe the evolution of ABSCESS from IN YOUR MIND to JOURNEY? The music seems to have gotten much more ambient. Even the smashing dance floor tracks like "Viscious Cover" and "Velocity" have a lot of atmosphere.]

JOURNEY does follow the original concept that we had started with our first album, but of course it sounds like one step further on the path. We did rather stress the atmospheric characters from IN YOUR MIND instead of pushing forward the typical EBM beats. We wanted JOURNEY to come out more like a film soundtrack with a little ethnic influences. All in all, it is still a beginner's work, it is a vague idea of what we wish to create in perfection one day.

[With tracks like "Trip (Inside)", "Delusion", and others, there are definite psychological themes in your music. Would you say this is true? What other themes do you focus on?]

Human mind is the most important thing in our songs. Although we are no psychologists, we try to describe our impressions of the evolution of the human mind. We talk about different states of consciousness and about the manipulation of the individual's mind by the society he lives in. I have a strong interest in Buddhism, because this concept does allow me to view the world from a certain distance and to shape my own thoughts without being forced to believe in a particular deity.

[How do you feel about drugs? Are there

direct references to hallucinogenics in your songs (i.e.- "The Other Side Of The Mirror")?]

You should be careful with drugs! Drugs can manipulate your mind as much as society and political systems do. If you do not handle them with care - drugs as well as society - then they eat you up! And as a matter of fact, it is mostly the society that drives people into drug addiction. To us, the capitalistic consumer-mania is the worst drug of our time.

[You are already a band to which others are being compared. Many people are already using ABSCESS as a reference point. What do you think of this?]

I must admit that I have never heard music of any of these bands. But, it seems to be a compliment if other new bands on the market are compared to us.

[Who would you cite as some of your own influences?]

The strongest influence on our music has with no doubt been SKINNY PUPPY. There is no reason to conceal our admiration for this great band.

[What relationship do you have with any other electronic bands? Are you working with any other bands (i.e.- for remixing)?]

We have no musical projects with any other band whatsoever. Some bands have become friends of us, because we've met them at concerts or other events.

[How did you come to work with Sevren Ni-Arb, and what effect, if any, do you feel he had on IN YOUR MIND? Why did you choose not to work with him on JOURNEY?]

It was an idea of our label, GLASNOST RECORDS, to record IN YOUR MIND in Sevren's studio. We appreciated very much his experienced technical work and some really helpful advice, as this was our first time in such a studio. But actually, Sevren did not produce us. We were very upset about the critics who wrote that we sounded like Sevren, just because his name was printed in the booklet. So we decided to produce the second album in a neutral studio without a famous name behind it. I think this way we have succeeded in showing that we are an individual band.

[There were many rumors circulating that ABSCESS was actually an XMTP side project. Those of us who knew the truth tried to dis-

pel these rumors, but it seems that they were very widespread. Do you have anything to say to this?]

This is total nonsense! Again, Sevren was merely the technical studio engineer of our first album. He was in no way involved in any composition or in playing any instruments. On the other hand, it is quite smart if people listen to our music and think it is the work of a very famous band! So, we are as good as any such famous band, aren't we?

[Is it true that you have released a cassette through ELECTROPE in Germany? Is this cassette still available?]

We did never release a tape through ELECTROPE. There is only one track called "Man Machine" taken from our first never publicly released demo, which can be found on the ELECTROPE VOL. 2 tape compilation.

[Who does your cover art, and how does it fit in with the concept of ABSCESS?]

The artwork is made by professional graphic artists, who are engaged for this job by our label, GLASNOST RECORDS. They get demos or rough mixes of the recordings and a detailed description of the concept of the album. Their task is to create an aesthetic optical outfit, which suits the music and the concept of the lyrics. The cover of a record is like the clothes you wear: it tells a story, it reveals the character hidden inside.

[What is the 3-D optical illusion inside IN YOUR MIND??!]

You're the first to ask for it! Thanks for your interest in our deep secrets. Well, it is a Mesopotamian mountain goat, but it has been distorted on the computer so that it is practically impossible to recognize it. We could as well have written the word "think" inside a 3-D picture, but would this tell you something new? We are more interested in the process itself: hiding secret messages behind a picture - subliminal information is a contemporary form of manipulation!

[What does the future hold for ABSCESS?]

Wait and see!

[Any final comments?]

Free your mind!

operatives: sAge+DREU

KNEEL IN FRONT OF THE EXECUTIONER



SLOVAKIA'S KNEEL IN FRONT OF THE EXECUTIONER, OR KIFOTH, AS THEY ARE COMMONLY KNOWN, OFFERED THEIR FIRST COMPILATION APPEARANCE ON VERTIGO'S COMPILATION 03/96, AND WE WERE CONVINCED THAT WE HAD TO DISCOVER THIS DUO. UPON CONTACTING KIFOTH VOCALIST mir COLON, HE PRESENTED US WITH TWO OF THE BEST DEMO TAPES WE'VE EVER HEARD. IT WAS NOT SURPRISING THEN, TO HEAR THAT THEY WERE SIGNING WITH THE GERMAN VUZ RECORDS. WE HAD TO KNOW MORE. mir COLON EXPLAINS.

[Please introduce the members of KNEEL IN FRONT OF THE EXECUTIONER, and tell us what elements of KIFOTH's sonic assault each is responsible for.]

KNEEL IN FRONT OF THE EXECUTIONER consists of K-head as the musician, and mir Colon, who is responsible for the words.

[Tell us about the evolution of KNEEL IN FRONT OF THE EXECUTIONER. Did your sound or philosophy change at all?]

The evolution - KIFOTH was born in spring of 1993. Originally, I sang in Slovak, and this fact is the only change - that now you can hear it in English. Maybe a couple of French samples. Of course, the sound changes - develops. The philosophy is the same. This is the blood in the KIFOTH organism's veins. I love SKINNY PUPPY, LEATHER STRIP, or PROJECT PITCHFORK because they have a philosophy and they're holding to it.

[Why the name change from KNEEL IN FRONT OF THE HANGMAN, to KNEEL IN FRONT OF THE EXECUTIONER?]

Basically, KNEEL IN FRONT OF THE HANGMAN was just a thought I suggested, but in time, it was changed to KNEEL IN FRONT OF THE EXECUTIONER. No KIFOTH songs were done under the mark "...HANGMAN".

[Why did you choose to keep the initials the same?]

'KIFOTH' sounds well in the Slovak language. I think it does in English, too, doesn't it?

[As KNEEL IN FRONT OF THE HANGMAN, you sang in your native Slovakian tongue, but you now sing mostly in English. Why this transformation?]

Electronic Body Music is underground music. It takes just a small percent of the world's music freaks, and an even smaller percent in the little country that Slovakia is. That's the reason that KIFOTH sings by the world's language. I think it's good like this.

[On Ebola, a third member is listed. Is treboR now a full-time addition to KIFOTH?]

I hope so. We found big support in treboR. He remastered some songs to live performance edit, and also did a remix of the track "Possessed By The Right To Modify". First, we did MINDSCAPE-ASSEMBLY. This is treboR's project, including also our good friend Peter Kolesik.

[You have recently signed with the German label Vuz Records for your first CD release. What else can you tell us about this?]

Yes, you're right. KIFOTH signed an agreement with Vuz Records for our first album, EBOLA. There will be remastered tracks from the EBOLA demo. To the EBOLA promotion, we did two other tracks that will be released on CD compilations.

[There is a very interesting passage written in the liner notes of both cassettes, that address some of the many flaws of the human race. Who's writing this? How do these ideas fit into the conceptual view of KIFOTH?]

In substance, they are prefaces to alone listening. Death-metal groups use electronic/atmospheric intros as starting points for albums, to take the listener inside. We want to introduce listeners to what the material is about. Our target is that each album should be an integrated collection polemized in a determinate sphere.

[What significance does the Ebola virus have to KIFOTH?]

What makes the biggest fear in people? Death. And what is Ebola? Death - for now, unhealing death. If you are to inject any thought to human sense, you must use shock therapy or physical violence. We want to influence thinking mentally. We don't like violence. Destroy all guns!

[EBOLA is split in to two parts: "Disastrous Desire" and "Annihilation Uncontrolled". Why the separation? Are you dealing with different perspectives on the different sides? Why is the title for track number 5 missing on Civilizational Collapse?]

Track number 5 doesn't have a name. This is possibility for you, too. The separation is intentional. Part one is asking people why they do what they do - what is the purpose, the motive leading them through the innocence destroyed by them selves. Part two is the ruins left behind by their nonsensical toiling for recognition. This world has destroyed too many natural principles.

[Please tell us about your other projects CRISSISLINE, BAPHOMET, and KNWO. CRISSISLINE'S remix of "World's War" on EBOLA is one of the best tracks on the tape!!]

At this time, there is mainly only the actual project MINDSCAPE-ASSEMBLY. Some tracks are done and they sound great - quite strong and fast. Now, KIFOTH takes all the time because we changed instrument. BAPHOMET is more of a technoid project like NOISE UNIT's "Kick To Kill", and CRISSISLINE is definitely death, I think.

[What are your live shows like?]

Live performance is a big problem. We're very limited with our possibilities. We want to support the musical production with visual sphere video and colossus, pyrotechnic lighting effects to create the most trustworthy set. Therefore, we more often play at festivals.

[What other bands have you played with?]

We played with the Slovakian MORBID FANCY and EINLEITUNGSZEIT, the Czechs Gaping Chasm, NUCLEAR STORM, NEUE SPRACHE, and BULLERBINE, and also the Brazilian MORGUE.

[What is the Slovakian audience like?]

The electro lines are growing more and more. I don't know the audience better because KIFOTH has only played in Slovakia. I was at the DOWNLOAD concert in Wein, and I can tell you that we have fuller clubs in Slovakia as well.

[Thanks to CREWZINE (who also first introduced us to KIFOTH with a great review of CIVILIZATIONAL COLLAPSE!) we know of the Slovakian MORBID FANCY and the Czech bands GAPPING CHASM (featuring former CREWZINE Commando, Ergo!), GUN DREAMS, SYSEX, and a few other Eastern European electro-terrorists. Can you tell us about what is currently going on over there in the electro-scene, and how KIFOTH fits into it?]

By my information, the Slovakian electro scene consists of KIFOTH, MORBID FANCY, and the industrialists EINLEITUNGSZEIT. I have a friend playing in a soft-electro group called CONFIDE, but now he's in army-service, so his activities are frozen. Also, we have one electrozine, ALIEN, written in Slovak. CREWZINE doesn't exist anymore, but the mailorder os still going on.

You've heard MORBID FANCY and KIFOTH. You can tell, as myself, that the music is different. We're good friends with Miki. It doesn't occur any fight about who is better.

[What does the future hold for KIFOTH?]

By the end of this year, the EBOLA CD will be out, and later some new CDs, I hope...

[Do you have any final words for us?]

This is the right time to thank Richard Gurtler for all that he has done for us. Thank you a lot, Richard.

operative: sAge

TRANSMISSION: BELGIUM

Hello! Some of you still might remember the Belgian scene report series in the great Slovakian CREWZINE magazine?! Unfortunately this magazine exists no longer, but to carry on the tradition, you from now on can find the Belgian scene reports in your favorite CULTURE SHOCK. So, from now on, I'll try to keep you all informed on what's happening in the Belgian electronic scene.

Okay, here we go...

Dirk (DIVE) Ivens recently started a new project called SONAR. Together with Patrick Stevens (also known from his industrial landscapes with HYPNOSKULL), Dirk now returns with this new project. They just released a first MCD on DAFT Records, and a special picture disc on the German ANT-ZEN label. They also will go on tour in Germany really soon. If you like hard, monotone industrial sounds and loops, you should try their MCD!

After their 2 promising tapes (PARALYZED BEYOND and DROWNING BY DARKNESS), the dark techno band IC 434 soon will release their first CD on the re-born BODY RECORDS (from Dirk Ivens himself). They recently also appeared on several compilations like ELEKTRAUMA III and the latest VERTIGO sampler. To check out in emergency!

After the successful STORED IMAGES CD, SUICIDE COMMANDO now returns with a new EP called CONTAMINATION, including remixes of the hits "See You In Hell" and "Traumaize". But there's more! To celebrate SUICIDE COMMANDO's 10th Anniversary, this EP will also be released in a special box, together with a 3" bonus CD. On this LIMITED CONTAMINATION, you'll find a collection of old demosongs released during the last 10 years. Out on the German OFF BEAT label on October 14th!

RAGE AGAINST THE ACOUSTIC is the name of the first CD from IONIC VISION, out soon on KHAZAD-DÜM (a division of the German CELTIC CIRCLE PRODUCTIONS). If you like pure EBM in the good old NITZER EBB-style, this might be something for you! Unfortunately, their latest appearances on the SIDE-LINE sampler and the new CELTIC CIRCLE SAMPLER PART 4 were a bit disappointing.

Label mates from IONIC VISION are IAIBOFORCEN-. After their first CD, ELIXIR LTIQUE, they are now back with the MCD (?), FACE (OF) DEATH, offering you no less than 13(!) tracks, including several remixes from bands like REGENERATOR, NEW MIND (with a great remix of "The Shepherd's Deathline"), NEUROACTIVE, LEÆTHER STRIP...

Also out on KHAZAD-DÜM are the MCD, FUN, and the CD, SOFT FLESH-HARD STEEL, from IMPLANT. Their cold electronic soundscapes should please the old KLINIK/VOMITO NEGRO fans! Definitely one of the better new releases and probably the best '96 newcomer band! Check it out!

Another promising new band is MILDREDA. Their demo, DE LAFFE DENKER, was already released at the beginning of this year, but should please a lot of you - especially if you like the German YELWORC!

The electro-industrial project STIN SCATOR recently released a new tape, TALK ABOUT INDUSTRO. If you're into minimal/industrial sounds, try this one! Out on CODe products.

After nearly 2 years of silence, LESCURE 13 now return with a new tape called RESURRECT, including, aside from new material, a coverversion of "Destruktor" from the Swedish POUPPEE FABRIKK, and a remix of their own small hit, "Who Has The Right". Out in November on CODe products, in collaboration with the German DEADHEAD TAPES.

Other new releases recently came from MENTAL CONQUEST, HYBRIDS, PRO PATRIA, NERVE CONFLICT (half Belgian/half Swiss - half IAIBOFORCEN-/half SLEEPWALK)... but probably more about them, and others, in the next scene report!!

Well, that's about all for this time. I probably forgot some more releases, but I hope to comment on them in the next issues. Anyway, I hope you enjoyed this first trip and I hope to welcome you again the next time! See you! Bye!

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> CONSTRUCT - DESTRUCT <



IAIBOFORCEN- Face (of) Death (mcd)

Less months after the release of their debut album, the Belgian act strikes back with a conceptual mid-price 13-track cd! Face (of) Death reveals a more complex danceable sound dominated by clear female voxals in contrast with harsher screams. Album and brand new tracks are also remixed by artists like REGENERATOR, LEÆTHER STRIP, NEW MIND, NEUROACTIVE, VNV NATION or XINGU JILL. Notice as well an up-beat remix of the Dying Rose featuring Darrin Hoss (PSYCHE) as guest vocalist. Another rich multi-coloured release attesting that dark EBM/pop can be innovative, melodic electronics touched by the hand of death!



IMPLANT Soft Flesh / Hard Steel (cd)

After years of work in secret, the Belgian duo emerges from the shadow with a strong and explosive debut. With a mix of industrial and cold electro/EBM Belgian tradition, IMPLANT offer an intelligent mixture of VOMITO NEGRO's percussive assaults and KLINIK's cold sequences with extremely elaborated Haiku-like song-structures and catchy several vocals; this corrosive cocktail is then plunged into the technophobe 90's elixir to eventually blow up your mind with 9 tracks of computerized complex electronics. Feel your aching pace-maker crushing on your blinding flesh and... enjoy!! (preceded by the strictly limited numbered Fun mini-cd)



IONIC VISION Rage Against The Acoustic (cd)

Recalling the uncompromised early days of Electronic Body Music, the two Belgian groups line up against the acoustic... Up front set firmly in the pure EBM category, IONIC VISION's compulsively violent head stamping music allowed them to be compared with KILLER names like NITZER EBB and other RAGE AGAINST THE ACOUSTIC. The second part of the cd consists of slower tracks constructed from fierce up-beat rhythms, twanging strings, basslines and menacing gruff-vocals. Miss Madness, Sex For Corruption President on the cover and Parole are all potential headbanger smashers. The cd ends with a cover version of KRAFTWERK's "Tour De France"... discover their well-crafted neo body music as well as the previous Prophecy limited single including remixes by label mates like CYCLOPS and TALENT.



For more information, booking and mail order please contact

SIDE-LINE records, Séba Dollimont
135 rue champ du roi
1040 Bruxelles, Belgium
Tel / Fax +32 (0) 2.732.14.61

operative: JOHAN VAN ROY

IMAGE TRANSMISSION

IT'S NO SECRET THAT THE NETHERLANDS IS A HOT-BED OF ELECTRONIC MUSIC. HOWEVER SURPRISINGLY, IT IS RARE THAT YOU WILL HEAR THE WORDS "DUTCH" AND "EBM" IN THE SAME SENTENCE. BUT WHEN YOU DO, YOU CAN BE SURE THAT THE NAME IMAGE TRANSMISSION WILL BE MENTIONED ALSO. TWO YEARS AFTER THEIR DEBUT RELEASE ON GERMAN LABEL EXTRAORDINAIRE DISCORDIA, THEY'VE GOT 2 SOLID CD'S AND AN MCD UNDER THEIR BELTS, AND THEY'RE PREPARED TO MAKE IT WELL KNOWN THAT THE NETHERLANDS HAS A LOT MORE TO OFFER THAN TEKKNO.

[Give us a brief history of the band including line-up and releases.]

IMAGE TRANSMISSION is a 4-man "electro" formation from 's-Gravenzande /The Hague, The Netherlands. It was formed in 1992. Since then we have produced a wide range of original tracks. From the beginning, IMAGE TRANSMISSION's music has been stamped with their own trademark of melodic sequencers and punchy, danceable songs. Some of these songs, like "Agony of Ecstasy", have since become clubhits in Europe. IMAGE TRANSMISSION are Marc, John, Frank, and Herb. During the period of 1992-1994, IMAGE TRANSMISSION released 2 demo-tapes under own production, which resulted in a long-term contract with the German label and distributor, DISCORDIA. From 1994 until 1996, we released two CDs and one mini-CD, as well as several compilation appearances. The CD's are called REGURGITATION and HLC, the mini-CD was called SHOOT YOUR SHOT (featuring a cover version of the DIVINE classic like you've never heard before).

[Holland doesn't have many electro bands. Why are there not more?]

The people in Holland are more techno and grunge orientated. This results in the fact that the media doesn't pay attention to any other type of music. Holland doesn't have a massive electro scene if you compare it with Germany and Belgium, where there is a big following for this type of music. The fact that there are no "industrial" labels in Holland doesn't improve the situation much.

[Your music has a unique and powerful energy, yet many lesser quality bands from Germany, for example, get more coverage. Why do you think that is?]

The reason for the lack of coverage compared with bands from Germany simply has to do with the fact that the label doesn't do enough promotion. Even though for US people, the distance between Holland and Germany isn't too far, for us it is. There's also a language barrier, and it's too difficult for us to meet the right people to contact for a German tour. There are also some German magazines who ignore us, and we don't know why!

[A recent review compared you with

old PROJECT PITCHFORK but better. How do you feel about such comparisons?]

We think that our music can't be compared with early PITCHFORK. PITCHFORK's sound is completely different from our own. Of course we have our influences, but we think that we have succeeded in developing our own style. IMAGE TRANSMISSION makes electro. We think PP make a darker style of electro music.

[*"Agony of Ecstasy"* was quite a clubhit for you. Did you expect this or was it a song you believed would succeed?]

Yes, we were very surprised by the response. We knew that "Agony of Ecstasy" was a very good song; very danceable. That was also the reason why on the REGURGITATION CD, it was the first song. Maybe the fact that some people pushed the song helped it in becoming a club hit.

[You were sampled by METAFORM for their recent CD METAFORM PLAYS DISCORDIA. How did you feel about it? Were you asked?]

We were very honored by it. Even though it is not our style of music, we like what METAFORM makes. The intro to "Agony of Ecstasy" (the song which was used), is very recognizable and catchy. Maybe that has something to do with METAFORM using this specific song.

[Your sound has changed since the first album. The energy is still there, but both the sound and mood have deepened. Are you consciously moving towards another sound or direction?]

Not all our 3 CD's are the same. We try not to change with every CD, but our music changes in between the recording of our CD's. To be honest we have no idea about which direction we will go. We will see where our music will take us. Of course, we have more experience in comparison to when we began, which also results in a better sound with more quality.

[You have been going for a few years now. How do you look back on these years from the point you are at now?]

We had a lot of fun, which for us is very important. FUN is number one on our list. In the last few years, we have learned a lot and also met a lot of interesting people in the music industry from different countries. We are also very happy that we still have the same group of Dutch fans who follow us wherever we go.

[What high points have there been for you since the first CD?]

The high points were definitely our first concert outside Holland, the appreciation of foreign fans for our music and live shows, the fact that DIVE was willing to support us for a concert in Rotterdam, and the pool parties at DISCORDIA. (If only you knew what they were like :-)

[What are your recording plans?]

At the moment, no plans have been made. We're working on new songs and are thinking of releasing our fourth CD somewhere around the summer of 1997.

[Have you ever considered being remixed by other artists, or would you like to remix others?]

The remixes that are being made at the moment in the industrial scene seem to be made by all the same people. This, for us, results in a downfall in the quality of the songs. If we ever get the opportunity to work with someone who respects us and has our respect as well as being willing to work under our conditions, then we always will try it. But it must be an improvement to our songs.

[What bands at the moment do you find interesting?]

We are very happy that there are a lot of bands out there at the moment. It's just a shame that there are too many bands who copy each other. Of all the bands there are, only a few who try to create their own style and sound better than the rest.

[What is your message to the world?]

BUY OUR CD'S AND ENJOY!!!

operative: SATOR AREPO

[ARCHIVE: IMAGE TRANSMISSION] TRESPASSERS WILL BE PROSECUTED . POS-NEG (2 DIFFERENT VERSIONS) . REGURGITATION CD . SHOOT YOUR SHOT MCD . H.L.C.- CONCEPTION, EXISTANCE, DISITIGATION CD ■ VARIOUS COMPILATION WORK ■ [CONTACT: JOHN deRAAF] NAALDWIJKSEWEG 168, 2691 RM 'S-GRAVENZANDE, NETHERLANDS . kuyf@worldaccess.nl . http://www.xs4all.nl/~mdduuren/ns2.htm ■ [CROSS REFERENCE: DISCORDIA] ■ END.

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Chaingun Operate

SILENCE . DISCIPLINE . REMORSE

AFTER A FEW STRATEGICALLY PLACED COMPLILATION APPEARANCES, TWO VERY WELL RECEIVED DEMOTAPES, AND LOTS OF LIVE PERFORMANCES, THE FINNISH PHENOMS CHAINGUN OPERATE FINALLY ATTACK WITH THEIR FIRST DIGITAL ASSAULT. JUST BEFORE THE RELEASE OF THEIR DEBUT BINARY IDOL MCD, WHICH FEATURES AMONG OTHER THINGS A REMIX BY NEIGHBORING DANE CLAUS LARSON, WE GOT A CHANCE TO TALK WITH CGO VOCALIST, JONI, ABOUT SILENCE, DISCIPLINE, AND REMORSE.

[To begin with, the original formation of CHAINGUN OPERATE was in 1990, but for some reason you split up for a while in 1991/92, before releasing any material. Can you tell us what happened and why you decided to do this? Did you officially "break-up" or did you just decide to put CGO on hold? Did any of you work on anything else during that time?]

Nothing really severe happened. We weren't actually a "band" that time. The idea of playing together just dried out. Later, ESTL approached Joni with few new, more aggressive songs and they got excited again and asked Carri to come along to continue the old hobby.

[How has the music of CGO evolved over the years, from the early sounds in 1990, to the demotapes and compilation appearances, and now finally the BINARY IDOL MCD?]

The early sound was pretty unique and perhaps it's a shame we didn't continue that path. The music was very melodic and melancholic, somebody said it was like CLAN OF XYMOX with EBM flavour. When we started making music again we wanted to do something aggressive and fast. We didn't have any name for our project, and when the first songs came out, Carri said it sounded "like a chaingun in operate," so that time our name characterized our music. It was a murderous industrial barrage with 180 BPM and lots of screaming. Now we have more "mature" ambitions with our music; we actually want it to sound good nowadays. In a way, this change towards "music" is kind of sad, but change and growing is always inevitable.

[How were the press and audience response to the demotapes and compilation tracks, both in Scandinavia and abroad?]

Everybody liked our demos a lot, and they were sold out quite fast. Reviews were also quite flattering most of the time. For some reason, the press compared us with CAT RAPES DOG, which most certainly was not an influence to us, even though we all like their music. Perhaps is the Nordic sound, or Joni's singing voice.

[What about the response from americA, especially after the US release of the MELT compilation?]

From America the interest is growing, and we have now started to pay much more attention into that territory as we see it as a big opportunity! The history has showed that our kind of music would fit perfectly into American taste!

[Please tell us about your live assaults.]

ESTL and Carri both beat their drums with frenzy, and occasionally torment their keyboards. Joni tries to scream his lungs out while writhing and jumping frantically. We don't have a carefully planned performance,

nor do we have lots of stuff on stage. What we try to express in our shows is the hatred and anger, transformed in spontaneous eruptions of energy and agony. Joni has this idea of hatred being the only true and strongest emotion, which can be used as an energy source for different tasks. Instead of building a well planned performance, we believe that the manifestation of someone's hatred and frustration can be transferred to the audience also. And it's really therapeutic, too.

[What can you tell us about the Scandinavian electronic scene, particularly Finland? What part do you play in it?]

Most of the original and good stuff comes from Denmark, Finland and Norway. Sweden, though it's probably the biggest market here, is too much "synth-pop" orientated, as everybody tries to imitate DEPECHE MODE. It doesn't make sense... MEMENTO MATERIA and COLD MEAT INDUSTRY are probably the only labels who try to do things differently over there. Those guys we really honor! In Finland, the scene is still trying to grow, and with NEUROACTIVE, we have long been the most active and popular group - mainly because we play so much live! Hopefully our CD brings us to spotlight also in rest of Scandinavia. Other Finnish bands should soon start to pay more attention on touring because it's the only way to bring their music into the ears of audience!

[How did you come to sign with CYBERWARE PRODUCTIONS?]

We approached a few German labels who really were interested in us, but there are so many bad rumors going on all the time about every company, that it was the easiest and safest option to sign on CYBERWARE, since it's Carri's own company, anyway. Now we can have all the strings in our hands and don't have to care about all the stupid rumors!

[Your music is a combination of cold, hard, aggressive elements, and some darker, more emotional, melodic elements. Would you agree? Is this a calculated fusion of styles, or is it just how it seems to come out? What sort of elements have influenced this fusion?]

First of all, we make our music for ourselves. So anything that comes out describes our likes, dislikes, moods, etc. at that particular moment. So we don't plan what kind of songs we are going to do next; they just come out. Sometimes our songs can be pretty different in style, soundscape, etc., but the good point is that the songs don't sound too much alike. So I think that's good and we are hoping to continue that way.

[What themes do your lyrics deal with?]

Anything that inspires us at that time. Also the vision/atmosphere of the song defines the lyrics. E.G.- if some song sounds like a ballad it'll probably turn out as one. We have few songs about cyberpunk stuff

(computers, corporations, dark future)- especially the older songs- but there are also songs about death, decay, occult, loneliness, violence, madness, etc. All the favourite topics of goth/industrial are represented :-)

[With its long awaited release just days away, what are your initial thoughts and expectations of the BINARY IDOL MCD?]

We are glad it's out, now we can concentrate on next move...

[How did the LEATHER STRIP remix come about? Is LEATHER STRIP an influence for you? Is there any possibility of a future collaboration?]

Yeah, we have to admit this one. We all have loved Claus' music from the beginning and Carri is some kind of friend of his.

Carri: Well, I hope we are friends though we have only been spoken on the phone, eh! But I have told to Claus that he is always welcome to come over fishing at our countryside lake! Maybe then we could plan more collaboration...?

[With consumer culture rapidly destroying what's left of this planet, and technology "advancing" beyond the point of human comprehension, what is your vision of the future, here at the dawn of the information age?]

We will probably become more dependent on technology. We are becoming one with our technology in social, cultural, physiological and psychological level. The population shall be even more divided to those who have and to those who have not. It's kind of a rat race. While we destroy our chances of surviving on this planet, we simultaneously try to repair (and/or escape) these chances with the same technology that causes the destruction. We are slowly descending to our destruction. Mankind is not going to change. It's probably too late for that, anyway. Man is always going to be selfish and short sighted. There's no changing him. It's kind of ironic that the only hope lies in technology. This planet is doomed. We have to find new ones to rape.

[Speaking of the future, what is next for CHAINGUN OPERATE? Perhaps a full length album soon?]

We have started to make some new songs for the full length album. Hopefully we get it out next summer. We will certainly play some gigs now and try to see what are the results in abroad...

[Do you have any closing remarks?]

Contentment is a lie!

operative: DREW

Individual Totem

AFTER THEIR VERY SUCCESSFUL SELF RELEASED DEBUT CD ON NEW TEC ART (THROUGH KM MUSIK, GmbH), EVERYONE KNEW THAT INDIVIDUAL TOTEM'S FUTURE WAS BRIGHT. WHO WOULD HAVE THOUGHT, THOUGH, THAT THEIR VERY NEXT CD WOULD BE THE BEGINNING OF A REVOLUTION? TIMBER GIVES US A LOOK INTO ASPECTS OF THEIR THEORIES, AND THE REALITY OF S.E.T.I.



[As you may have guessed this question, how did the band come to be, and how did you come to sign to the Off Beat label in Germany?]

The band formed in 1987 when I and Bernd met in school in Frankfurt/Main. Our first appearance on a record was a track called "Tomorrow" on the ROTATION II sampler in 1991. This sampler was put together by Stefan Herwig. Stefan did another sampler called ROTATION III in 1992, on which we had "Starting Rotation". In 1995, we met Stefan again, who was now A&R manager at Off Beat. We gave him a tape which sounded very good to him, I guess, so that he decided to sign us.

[With the title of your latest album being S.E.T.I., are you the band members believers in sentient or intelligent out there among the stars? Does the German government try to dispel rumors or deny unexplained sightings as the American government does? Are their reported sightings also in Europe?]

Yes, we do! Several years ago, thousands of people sighted unexplainable lights in the sky over Belgium, which is located next to Germany. Even the Belgian Air Force tried to find out where these lights came from, and followed them as far as they could. As far as I know, the governments in European countries do not try to obscure things concerning extra-terrestrial phenomena.

[To describe your sound as I hear it I would have to describe it or offer a comparison to a mixture of elements from HAUJOBB, MENTALLO AND THE FIXER, and ABSCESS. Do you think this is a fair comparison or maybe I have missed the point altogether?]

I think it's better to leave it to the listeners to judge our music. Everyone hears music another way, but you are not alone in your opinion.

[From the hard-hitting EBM elements of the song "Levitation", to the more ambient electro aspects of "Human/Machine Interaction", there appears to be an almost deliberate attempt to maintain a trademark new sound. Was this planned or just a happening? How would you describe your song writing and song construction techniques? What are your inspirations, ideas, and emotions to songs

and topics?]

This just happened. We do not plan our music. Ideas mostly come up while programming sounds. Our music finds on inspiration. The varying daily mood is the main reason for the different styles on the album. Further, we are inspired by new synthesizers with their characteristics. On the vocal side, we are influenced by science books and the TV series, THE X-FILES.

[What has the reaction been like so far to this new release? Is it what you expected?]

The reaction for Bernd and me was overwhelming. We never expected such a big interest from all over the world, and we are very surprised by the fact that an American label will license our music.

[With the internet, email, and technology in general shortening the distance between Europe and other parts of the world, do you see a more global cooperation between labels, bands, and projects? How has technology been good and bad for you as individuals?]

I'm not sure whether the Internet is good or bad for mankind in general. For me personally, the 'net brings comfort and efficiency, as far as communication and information are concerned. Unfortunately, I do not have an email account myself yet, but in a few weeks, I will enjoy the advantages of the 'net.

[Does INDIVIDUAL TOTEM perform live shows over in Europe? If not, are there any plans to do so? If you have performed live, how would you describe your shows?]

Yes, we do! We supported DOWNLOAD in Germany this summer. That was great. The bad thing was that we had very little space on stage, because DOWNLOAD brought extremely much equipment. We played ca. 45 minutes every evening, and we are really satisfied with our tour.

[What is your relationship with other bands over there and who would you consider as a band to be an influence on your musical development?]

Really good mates over here are the guys from DEMENTIA SIMPLEX. We currently do a remix for "Biocreature", which is their contribution to an upcoming

OFF BEAT maxi-compilation. In spring, we did a concert with HAUJOBB, and they are nice guys. As an influence, I see all the music I listen to, where it doesn't matter which musical style it belongs to. We never wanted to sound like any other band.

[What was the response to your self-released debut CD ASPECTS OF THEORIES AND REALITY?]

The reaction to our debut was not as good as it is now, but at the time, it was more than we expected.

[The last that I heard was that you were signed to KM-MUSIK, of Germany. Is this so? Are you licensed to OFF BEAT now or signed?]

The deal with KM-MUSIK only affected the CD ASPECTS OF THEORIES AND REALITY. Only this particular CD. For the next CD we were free agents, so we signed with OFF BEAT.

[Is your excellent demo tape, MUMIA VERA, still available? Any plans to re-release this in CD format? I was lucky enough to obtain a copy of it from a friend in Nuremberg and he suggested it to me first. Has any material of yours been featured on a compilation yet? Any future appearances on compilations?]

Because of the big demand, the tape MUMIA VERA is available again. It will not be released as a CD. Maybe in 10 years or so, in the INDIVIDUAL TOTEM 20TH ANNIVERSARY BOX :). There were the aforementioned samplers featuring I.T., ROTATION II and III, plus AN IDEAL FOR LIVING III, as well as several tape samplers. Last week, WE CAME TO DANCE VOL. IX has been released, and on 09/23, TYRANNY OFF THE BEAT III will be available in Europe.

[Thanks for your time and effort for this interview, we wish you best of luck with everything! Do you have any closing remarks or comments that you would like to make to the readers here?]

Thanks out to Frank Boehmer for providing his email account. To all readers: see you on our American tour in 19whatever!

operative: WAYNE REDDICK

TRANSMISSION: SOUTH GERMANY

Indeed, I was a little bit confused about the German scene article in CULTURE SHOCK ISSUE 2, because this text is surely only a report of the scene in north-west Germany, anywhere around Bochum or Dusseldorf. This report is definitely not representative for all of Germany. The next lines should not be declared as the german scene report either, but they will show you another face.

The fact is that since the mid eighties, the club Zwischenfall in Bochum is still a cult-place for the gothic and EBM scene, and the scene there was always one step ahead of, for example, the south German scene (in the 80's). Also, there were a load of bands located there. In 1988/89 it changed massively, because a group of DJs (also WUMPSCUT & myself worked as DJs) explored the fields of experimental and extreme music for club-life. There were only a few clubs and events, but besides the gothic and ebm sound, there was an increasing interest in neo-folk (like DEATH IN JUNE, CURRENT 93, SOL INVICTUS) and industrial (oh god, no - not the U.S. definition of industrial!). The expression "industrial music for industrial people," made by MONTE CAZZA, declared the sound of SPK, THROBBING GRISTLE, LUSTMORD, NURSE WITH WOUND, etc. as industrial music. Today, "industrial" has many other faces, like death industrial (well-known for that are bands from the COLD MEAT label), ambient industrial, rhythmic industrial, noise, heavy electronics etc. At that time, you were confronted with bands/titles like DEATH IN JUNE's "Heaven Street", SPK's "Wars Of Islam", SIXTH COMM's "Nifelheim", HUNTING LODGE's "Tribal Warning Shot", BLACKHOUSE's "Five Minutes After I Die", DIVE's - "There's No Hope", and SOL INVICTUS' "Raven Chorus", but this is only a selection. The crowd wanted more and more extreme, so it became a lot harsher and noisier, and bands like SPK, GENOCIDE ORGAN, BLACKHOUSE, and DIVE are standard program in today's club life.

After the climax of industrial music in south German clubs in 1992/93 (80% of pure industrial noise played one evening), industrial music also became more and more popular in Germany. So much so, that today, you'll hear several industrial tracks in underground clubs. In our days, the musical movement in south Germany (or, Bavaria) has grown into a very mixed mode. You can hear old gothic rock, early 80's electronic, electro (or EBM), industrial noise, ritual, neo-folk, and ambient (ambient industrial and ambient tekno). This mixing allows experimental tekno, like APHEX TWIN, CYCLON, or even PRODIGY, to be played together with noise and industrial. The rhythmic-structured tracks especially have a huge feedback in the clubs and their "dancefloors". When you hear these tracks at the necessary volume, they often create an hypnotic soundwall, which screws itself into your head and animates you to dance (very nice when you can watch a dancefloor full of weird noise-freaks).

As the music and the locations changed in our scene, the outfits did the same. Lots of goths are now appearing in S/M clothes, but often there is nothing more than an image behind it (very similar to the new gothic scene! Ha, ha, ha!). The most interesting events are placed in different locations with changing DJs. Important locations are THE BALLROOM near Munich, the MELODROM in Kaufbeuren, the GREY AREA and the E-WERK ERLANGEN near Nuremberg, the DRUNTER & DRUBER in Regensburg (early 90's, closed now), and also THE TEMPEL in Karlsruhe. You can regard the scene as one big family where the most people know each other. The DJs and the musicians especially have a close relationship with each other. Rudy of WUMPSCUT: says our scene is that one with the most interesting people and the most excessive parties. There is nothing more to add.

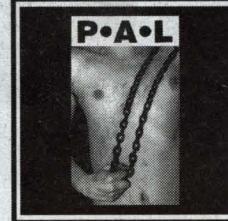
I think that a main reason for the new "industrial revolution" in south Germany, after the so called "post-industrial" era, is the very atypical and always changing way of working by the artists. This makes this interesting sound possible.

This article should not be declared as the exact description of the German gothic and industrial scene, but you can consider it a "pathfinder" through the Bavarian industrial scene. Nevertheless, the best way to get to know this is to come and visit us.

Nov. 96. To be continued...

operatives: SED+SALT

SOME OF OUR ALL-TIME FAVOURITES: P·A·L - Shiftwork ■ BLACKHOUSE - Five Minutes After I Die ■ MOATA OMEN/THE RORSCHACH GARDEN - Ash Nazg ■ DE FABRIEK & TELEPHERIQUE - Transit ■ GENOCIDE ORGAN - Klalis Barbie ■ TELEPHERIQUE - Bewegung ■ SYNAPSCAPE - No Fright ■ ESPLendor GEOMETRICO - Sinaya ■ DIVE - Bloodmoney ■ PINEAL GLAND - Perversion ■ VROMB - Project Silence ■ SPK - Slogan ■ SPK - Wars Of Islam ■ IUGULATHOR - Who Shall Be Worthy? ■ LA NOMENKLATUR - Extreme ■ POLYGON WINDOW - Quoth ■ DEUTSCH NEPAL - Glimpses Of War ■ NOCTURNAL EMISSIONS - In Our Time ■ END



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act 27



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WUMPSCUT AND NOISEX ARE TWO BANDS THAT CERTAINLY NEED NO INTRODUCTION IN THESE PAGES. THEY ARE BOTH CLASS ACTS; TWO OF THE MOST POWERFUL AND IMPORTANT FORCES IN ELECTRONIC MUSIC TODAY. HERE WE PRESENT TO YOU A LOOK INTO THE MINDS OF THE MEN BEHIND THE MADNESS. THIS JOINT INTERVIEW WAS CONDUCTED THROUGH VARIOUS FAXES, LETTERS AND TELEPHONE CALLS OVER A PERIOD OF SEVERAL WEEKS. READ CAREFULLY!



[Hello!]

Rudy Ratzinger (:WUMPSCUT:) Hey! How goes it in the United States? My, what bad English you have! First off, I want to say that we have a new address at BETON KOPF MEDIA and MENTAL ULCER FORGES. It's Marschallstraße 3, D-84028, here in Landshut, Germany! So there!

[OK! Here we go... When did you two meet?]

Raoul Revere (NOISEX): We know each other for quite a long time now.

[When did you start collaborating with Rudy on your NOISEX project?]

Raoul: Hmm...

Rudy: I knew Raoul for a very long time before I thought of modifying his stuff. His basic tracks sounded a bit like ESPLENDOR GEOMETRICO. I could not resist to turn them into songs! Noisex is sound anarchy in its pure form.

Raoul: Yes, it is very interesting for me to collaborate with him and others, because it helps to expand my own horizon.

[How did you come to sign NOISEX on MENTAL ULCER FORGES?]

Raoul: Rudy asked me during summer 95 to release a CD containing my stuff produced by himself. It would have been hard to hesitate! A short time from then, we both listened to my 4 track tapes which I had produced for a long time. After selecting and transferring several fragments onto his Soundscape system, I created "Tarantula Danza" and "Keep Smiling Korea", to make OOO as varied as possible.

Rudy: Releasing stuff like that is mostly decided in Bavarian beer gardens!

[Do you guys go out drinking together and getting into bar fights???

Raoul: We permanently meet at parties and concerts where it is going round and round and round and round and round. Rudy and me, we understand each other very well. Noise unites!

Rudy: Me, I am hardly drinking any beer, or any other form of alcohol. Raoul is the one to go out for a beer or 24! Therefore, there are no bar fights at all! Ha!

[What's your favorite beer?]

Rudy: My favorite beer is Munich's Augustiner Bräu. Yummy, yummy!

Raoul: Augustiner Edelstoff! What a beer!

Rudy: I can also add that Raoul can drink 350% more than me, and his body weight is only 30% of mine!

[Ha, ha! OK, Rudy, you've also just released new PINEAL GLAND and REMYL albums on MUF.]

Rudy: Yes. I will only release stuff that I am convinced by...NOTHING ELSE! Each release will carry the "W's FAVOURITES" sticker. I think that many :W: fans will think the way I do: We are tired of searching for pearls in the mud! Ha! I only release the PEARLS, because I am able to afford it! Now, DISRUPTOR is in our hands- one of the best releases of 1996! Have fun with REMYL... we have had a lot already!!

[And BETON KOPF MEDIA is your label dedicated solely :WUMPSCUT: material.]

Rudy: Yes! BETON KOPF MEDIA remains the label for :W: exclusively. Of course, I have to take care of marketing, product planning, dates, etc. by myself. Why should I place a (really superfluous) label between me and the audience. I love to feel this kind of nearness to the people. A label would just mean unnecessary distance.

[Will SALT be doing all of the artwork?]

Rudy: On Mental Ulcer Forges, each artist is asked to make proposals. It is THEIR stuff, so that's natural. Stefan Alt is one of my best friends. He does the graphics in most cases.

[There's been some confusion about the MFAST reissues. Is there going to be Music For A GERMAN TRIBE, PLUS a separate MFAST remixx disc, or are these one in the same?]

Rudy: I re-release MFAST, and this time the vocals are to be done with harsh, dark, German lyrics. It will be re-titled or renamed MUSIC FOR A GERMAN TRIBE, and it will be included in the Embryodead (E+) box on a very limited basis only! MFAGT will contain several songs of different ages with German lyrics and titles: "Black Death" becomes "Schwarzer Tod", "Tell Me Why" becomes "Sag Warum", "Soylent Green" becomes "Soylent Grün", "This Is The Last Warning" becomes "Dies Ist Die Letzte

:WUMPT

N O I

THE APOCALYP

Warnung", "Die In Winter" becomes "Stirb Im Winter"... Also, MFAST as a re-release for Europe, with remixes by DIVE, REMYL, the brilliant Brazilians AGHAST VIEW, BRAIN LEISURE, KIRLIAN CAMERA, etc.- maybe even haujobb, and MFAST as a license via METROPOLIS for the US.

[Then, of course, there is the other MFAST re-issue...]

Rudy: Yes, and especially the official American version was totally overdue, regarding Vuz Records' unasked action releasing a limited edition of 500 pieces!

[What tracks will each artist be remixing?]

Rudy: REMYL will do "Fear In Motion", AGHAST VIEW did two versions of "Default", DIVE did "Float", KIRLIAN CAMERA did "She's Dead", BRAIN LEISURE will do "Soylent Green". I'm also thinking about HAUJOBB for remixing several tracks!

[Are you pleased with what they did on THE REMIX WARS?]

Rudy: Yes, I am very pleased with HAUJOBB's "In The Night", "Die In Winter", and "Mother".

[Have they commented to you about how you handled their tracks?]

Rudy: So far, I haven't heard any kind of comments on the wumpscut work... If I would have the time, I would do more collaboration with HAUJOBB. My day should have 48 hours!

[What more can you tell us about the full album of :WUMPSCUT: remixes that BRAIN LEISURE is doing?]

Rudy: Dom of BRAIN LEISURE is working on several tracks at the moment. I haven't heard them by now, but following their versions of "Dudek" and "Angel", ELECTROCUTION will be a very interesting work.

[What can you say at this point about EMBRYODEAD and the boxset? Do you have an idea of when it will be finished and what it will definitely include?]

Rudy: The E+ boxset will be released at the same time that Ec will be available. Probably made out of metal, it will include E+ (CD, poster, T-shirt, pin, badge, stickers), info sheet) and MFAGT (CD).

WUMPSUT:

S E X

PTIC FAIRYLAND

[Will there be any guests on these, as there have been in the past?]

Rudy: Yes, someone has to take over the part of vocals on "Schwarzer Tod". At the moment, I do not know who this will be.

[What about the other female vocals on the MFAST re-releases?]

Maybe... Maybe... Aleta is now back in the States again - Florida, I believe. I wish her the best. She did a great job on the tracks!

[Speaking of "guests", Raoul, you work with quite a few other musicians on other projects. Please tell us about your other projects like DEUTCH KATHOLISCHE FEINDSCHAFT.]

Raoul: DKF simply is a side project to let my ideas, apart from NOISEX, become reality. It's a performance project in its pure form (OPERATION SCHMERZGRENZE). The audience is presented a kind of splatter show, in combination with 100% live played rhythmic industrial. DKF has released several works on vinyl, which nearly all are sold out. It is planned to put out a live CD called LIVE ON EARTH, on Austria's STEINKLANG RECORDS.

[And the ANDXESION project, with Christian Pallentin of P·A·L and Richard Donhauser of NOBDRUN, among others?]

Raoul: ANDXESION has released a picture vinyl album called TERRATORIUM. It will also be pure live, me in combination with changing guest musicians.

[How does it differ from NOISEX?]

Raoul: For me, NOISEX stands for two very important things in life: hardcore sex and noise. In most cases, certain parts in others' music inspires me. The particular thing about working with others is that each musician has its own style.

[And what about the collaboration ZENTRAL ZERSTÖRTER ZWÖLFINGERDARM, also with Nobdrun?]

Raoul: With ZZZ, we recorded six tracks so far. There is so little time for ZZZ, but we want to make more!

[While we're on the subject of your various activities, can you tell us what K.A.T.T INDUSTRY is?]

Raoul: K.A.T.T INDUSTRY is a big name for all

of my projects. It stands for KAPUTTAKUSTISCHERTONTRÄGERTERRO R (DEFECTACOUSTICTONECARRIERTER ROR)!

[Oh, my! What's this we hear about a REDACTA EXCREMENTS Art Box??]

Raoul: This will be a long delayed surprise.

[Are there any plans you can tell us about?]

Raoul: The next Noisex release will be the live CD Over And Out. Also, there will be DKF Live On Earth, and several Andxesion and Noisex concerts.

[There's a rumor going around that you sang back-up vocals on COIL's HORSE ROTORVATOR, and indeed, a Raoul Revere is credited on the album. Is that you??]

Rudy: Hal! You did the backing vocals on HORSE ROTORVATOR? You didn't tell me!

Raoul: Hal! I know there is another Raoul Revere. That is my "name brotherhood"! I think it is OK. He can live!

Rudy: Often at the age of 10, you do things that you don't remember later in life. Maybe he was drunk at the time!

Raoul: Rumors are going around and around and...

[Ah, another topic we'd like to discuss. What do you have to say about all of the rumors circulating (especially in America) regarding your political beliefs?]

Rudy: :W's political views? Let's say that THEY ARE VERY MODERATE! :W's lyrics are SONGS FROM AN APOCALYPTIC FAIRYLAND. In most cases, I do not want to make any political statement. The only exception is "Untermensch", on GOMORRA. It has a reference to reality (here: Germany's past), untypical for :W. It is a monologue held by a person that is forced to regard his suffering slave as worthless, or as subhuman. But the more he ruminates, the more he doubts that his persuaded orders and suggested ideologies are tenable. To maneuver this track out of the fascistic and indiscussible spectrum, I placed a speech taken out of one of Germany's most important films, Die Blechtrommel: "Once there was a gullible folk believing in Santa Claus. But this Santa Claus was, in fact, the gasman!". To say it clearly, I AM EVERYTHING ELSE THAN A



NAZI OR A FASCIST! Most people would like to hear a big negative statement concerning neo-fascism. But, as it is en vogue to condemn and act again all fascist action, I will not do. It's not necessary because it goes without saying! "Untermensch" is, of course, a statement AGAINST fascism!

[So there! OK, moving on... Back when you were DJing in clubs, what kind of stuff were you spinning? I want specifics, damn it!! What were some of your regular crowd pleasers?]

Rudy: YELWORC- "Data Control", THE YOUNG GODS- "L'amourir", CAT RAPES DOG, SIXTH COMM- "Neifelheim", DEATH IN JUNE- "The Calling", LEATHER STRIP- "Battlefield", etc.,etc... Specific enough?

[Yes, quite! Why won't you show us your face?? Are you an escaped convict living underground in Landshut under the alias Rudy Ratzinger?]

Rudy: Yes! I am a mass murderer living in LA, sucking out lots of dead rats every morning! HA!

[And why won't you ever play live?]

Rudy: No live concerts! Other established pure electronic bands do blame themselves enough with their ridiculous stage show already. Playing live would be dishonest to myself, first of all, as I could not reach my self-set level. I do not want to mutate into a wild beast on stage. This is not me, and it probably never will be. A few bands offer a good show, but in most cases I get disappointed. But this is the price for underground concerts, I suppose.

[Hmmm... Is there any thing else you'd like to say that we haven't addressed here?]

Rudy: It's hard to say anything you guys have not addressed. If all my interview partners would be so pleasant to work with, the world would be a better place to be!

[Well, thank you (blush)! And thanks a LOT to both of you for the interview!]

Rudy: Ah, it's no problem! Thank you! And don't forget we have a new address here!

Raoul: Thanks and greetinix from the drunken Bavarians!

FILE: RUDY RATZINGER
[ARCHIVE: WUMPSUT] DEF CON 1 . SMALL CHAMBER-MUSICIANS . NFOE VOL 1 CD (B/W DIVE, D.A.R.P.A.) MUSIC FOR A SLAUGHTERING TRIBE CD . DRIED BLOOD MCD . SMELL THE BLOOD 7" (PICTURE DISC; LTD 535) GOMORRA MCD . THE OMA THULE SINGLE 7" (LTD 1400) BUNKERTOR 7 CD (ALSO AS A BOX SET - LTD 1001) PREFERENTIAL LEGACY LP (CLEAR VINYL; LTD 1001 - ONLY IN BT7 BOX SET) . THE MESNER TRACKS CD . THE REMIX WARS: STRIKE 1 MCD (REMIXES B/W HAUJOBB) EMBRYODEAD CD* (WILL ALSO BE RELEASED AS A BOX SET - LTD 1515) . MUSIC FOR A GERMAN TRIBE CD* (LTD 1515 - ONLY IN EDITION BOXSET) . MUSIC FOR A SLAUGHTER TRIBE 2CD* (OFFICIAL RE-ISSUE) MODULATED TRIBE* (REMIXES; DISC 2 OF MFAST OFFICIAL RE-ISSUE) . ELEKTROCUSSION CD* (BRAIN LEISURE REMIXES) ■ VARIOUS REMIX AND COMPILATION WORK, MUCH EXCLUSIVE ■ [CONTACT: RUDY RATZINGER] PROTOCOL: www.pobox.co.uk/vnv/wumpsut.htm ■ [CROSS REFERENCE: BETON KOPF MEDIA]

FILE: RAOUL REVERE
[ARCHIVE: NOISEX] EPILEPT (NOISEX/EKG) . FIRST MISTAKES . SAVE THE WHALES . OUT OF ORDER CD (ALSO AS A LTD BOX SET) . OVER AND OUT CD* . REDACTA EXCREMENTS ART BOX* ■ [ARCHIVE: T.U.T.P (THE UNBELIEVABLE TV PREACHER)] TERROR-VISION. TBA* ■ [ARCHIVE: D.K.F (DEUTSCH KATHOLISCHE FEINDSCHAFT)] NÜMB BY NOISE AND DEAD FOREVER . SCHMERZGRE-NZE LP (ALSO IN OOO BOXSET) . ÜBERTRAGUNG 7" (PICTURE DISC; ONLY IN OOO BOXSET) . LIVE ON EARTH CD* . [ARCHIVE: ANDXESION] TERRATORIUM LP (PICTURE DISC) ■ VARIOUS OTHER WORK ■ [CONTACT: RAOUL REVERE] ■ PROTOCOL: SEE ABOVE ■ [CROSS REFERENCE: MENTAL ULCER FORGES, K.A.T.T INDUSTRY] ■ END.

VNV NATION

QUISS CONTRA

AT THE CORE OF A REVITALISED UK ELECTRO SCENE LIES RONAN HARRIS OF VNV NATION. WHETHER BANGING OUT INTELLIGENT ELECTRO OR WORKING ON HIS MANY MEDIA INVOLVEMENTS, THIS IS SOMEONE ON WHOSE MOVEMENTS WE SHOULD ALL BE KEEPING A CLOSE EYE. CULTURE SHOCK HAD THE PLEASURE OF FINDING OUT MORE ABOUT THIS INDUSTRIAL GENIUS...

[You've been involved in electronic music for a number of years, however most people only know of you since last year's debut CD, ADVANCE AND FOLLOW. Tell us a bit about the origins of VNV and what influences have molded your sound down the years.]

I grew up in Dublin, Ireland which is hardly renowned for electronic music yet I loved electronic sounds from an early age. The national radio station always used Kraftwerk, for example, as background music in the early 70's. When I was older I was really into early HUMAN LEAGUE, KRAFTWERK, DAF, PORTION CONTROL, KEINE AHNUNG, HARD CORPS, etc.. In 1983 I formed 'Die Fabrik' which was 4 synths playing heavy sequences with the sounds being manipulated, tape feeds of shortwave radio, a punk drummer knocking the shit out of his kit and me yelling about love and hate. We weren't exactly loved in Dublin. I moved to London in '87 and started writing again. I love movie soundtracks, classical, opera and these have really influenced my music. I started 'NATION', as it was originally known, in '89 and used samplers to make orchestral inspired music for a fictitious state. The band's concept was initially inspired by the film '1984' and ranged from grand overtures to heavy electronic dance with orchestral overtones. I moved to Toronto in 1990 and subsequently spent 4 years there achieving nothing. I overhauled the music and image and arrived back in '94 with some of what you see now. The VNV part comes from the band's original motto 'Victory Not Vengeance'. It was adopted into the name, as 'NATION' kept getting me grief from people who made idiotic associations. I'll never understand how such dim people can like music that is so intelligent, that demands thought, yet they exhibit little that one can classify as sentient behaviour.

[What was the problem with Toronto? Surely a place of opportunity knocks for industrialists during the early 90s?]

People assume that Canada is an industrial playhouse because of PUPPY, FLA, etc. This is a limited collection of people, all in the same bands, all living in the same city, who started when nothing else was there and thus became legendary through their own efforts. Canada's music media however, ignores domestic industrial or electro. It is a hypocritical industry that propagates Canada's twee and folky image through its support of middle of the road bloks. It has no room for alternatives. Other Canadian acts that have succeeded have gone to other countries to be signed. Even though Canada has produced many well respected industrial acts, no one in the media there seems to think that this deserves merit. You can ask other Torontonians like Richard McKinlay (ELECTRO ASSASSIN's new half ATTACK SQUAD) what he thinks. He would be far cruder than I am summing up the scene in Toronto or Canada.

[ADVANCE AND FOLLOW has been out for almost a year now. What have you been up to in the meantime, and what's forthcoming?]

Amongst other things, I have had a chance to work on other artist's material. I remixed NEW MIND's side project BIO-TEK and the

Belgian band IAIBOFORCEn<, which I was very happy with. Now I am remixing :WUMPSCUT: for the re-release of Music FOR A SLAUGHTER TRIBE as well as a track for NEW MIND's forthcoming album on OFF BEAT. Alongside this I have been writing material for VNV Nation. I had planned to release a lengthy EP of mixes by other artists, but this will be delayed for a short while. I will release a new VNV NATION CD called PRAISE THE FALLEN in February 97. I have also been working on two side-projects. ANGELBURN is me and my old friend Richard McKinlay from ELECTRO ASSASSIN. Away from our usual activities, it is more an emphasis on electronic sound, melody, and rhythm. Melodically, it is very 'calm' but experimental. We don't believe that experiments in sound should be inaccessible. I wanted to work with Richard because his approach to music is completely different. We want to make music that explores other sides of our talents. Both he and I have a lot of ideas that we feel are going to waste without another avenue of expression. Our wives are good friends, so when they get talking, we usually go and hammer out some ideas in his home studio. It's a great motivation for a band. Unique I would say. We give each other some disks of sounds and a DAT with some ideas, and we have gone from there. It's very creative, only we seem to be perfecting everything a little too much. We are enjoying ourselves, though.

[Is this the first time you've collaborated?] [Indeed, and what's the latest on the "INDUSTRIAL WARFARE" festival, planned for London?]

Yes, and only because I don't enjoy working with others unless it's enjoyable. Working alone, I go into a world of my own and tend to lock myself away. I work faster this way, and as such can work on a single piece for hours until it is exactly as I need it to be. My last side-project is a project called PROMETHEUS, which is a mixture of orchestral inspiration and rhythmic noise. I am planning to release material from both projects after the next VNV NATION CD.

[It seems that the UK scene is on a high at the moment. Is it simply due to the sudden involvement of bigger names like Jean Luc De Meyer and Sevren Ni-Arb, or was this resurgence building up regardless, do you think?] [VNV NATION has always been a solo project. Will this continue? What, in your opinion are the advantages (and disadvantages) of working alone?]

The UK has always had a good scene for bands and the like, but I would say that the sudden rise in the UK's image and respect abroad is due to bands like CUBANATE and CYBER-TEC PROJECT. The CYBER-TEC label has really been instrumental in promoting British talent. The problem is that there aren't many labels here to sign the acts. Distribution is poor too, so many people are unaware of the scene and its labels outside of the UK. With poor distribution, labels cannot sell here and so you end up with a vacuum. From my travels around Germany and Belgium, I have encountered an unbelievable ignorance toward music from the UK. People only seem to be able to remember 80's industrial, and seem to see UK artists as inferior. Yet bands like NEW MIND, ELECTRO ASSASSIN, and so on are highly popular. The attitude has really changed a lot recently, and at PURE INDUSTRIAL, a club I work with in London, we get loads of Germans, Danes, Belgian, French and so on, who come to see the

great UK scene they have now heard about.

[Have you finalized the details for your forthcoming mini-European tour? What can the fans expect from a live VNV set?] [Things took a bit of a turn recently, which has modified future plans somewhat. I have had offers from a couple of labels to sign with them once my contract with DISCORDIA ends. I am exploring that avenue carefully. Meanwhile, I have some dates to play up until December. I will support COBALT 60 in Rotterdam at the end of November. Then I support CYBER-TEC PROJECT in London in December. I have to organize a show for NOISEX to play here in January and COVENANT want to come over and play too. As well as being in a band, I am on a mission to increase awareness of foreign bands here, and hopefully get more CD's in. I have the offer of a tour of Holland as well as Bavaria, but most promoters aren't worth their weight in piss and promise everything while delivering nothing. For Bavaria, I have good friends there who are organizing a short tour for me with the clubs directly. I cannot confirm dates yet but '97 is already looking like a year where I will have the support I need to do these things with little hindrance. Living in the UK may seem close to Europe, but as my friend in IMAGE TRANSMISSION found out, even if you live in the next country it can seem like infinity.]

[Indeed, and what's the latest on the "INDUSTRIAL WARFARE" festival, planned for London?]

It seems that getting all the bands coordinated is harder than you think. The person who was heavily responsible for organizing many of the bands has gone AWOL, and so the plans are awry. I have changed focus and as I had mentioned in the last question, with bands like COVENANT wanting to play, it wouldn't be hard to replace the festival with something else. I have recently contacted many bands about playing alongside both NOISEX and COVENANT, and there have been few refusals. Stay tuned.

[VNV NATION has always been a solo project. Will this continue? What, in your opinion are the advantages (and disadvantages) of working alone?]

I see VNV NATION as a personal concept that I express through music, though that concept may be lost on others who don't have the points of reference I use when creating. I have thought about working with others, but I am unsure as to whether it would work out. I would like to work for set periods with people who have entirely different talents, and who might help me add an entirely new perspective. I would like to work with a percussionist who approaches percussion like sound construction, but that's a hard title to match.

[Tell us about your involvement with SIDE LINE magazine, and how it started.]

I met the editor (Seba Dolimont) when I was making a compilation track. He was also putting together a compilation (ELEKTRUMA II), and asked that I put forward a track for it. We became very good

ION NOS?

friends, and also have many ideas in common. He needed some other people to help with the magazine in the areas of interviews, reviews and grammar editing. Things are still progressing, although we have to sort out the grammar thing soon and have a plan to do so. They don't have email, and many of the articles are only ready one week before printing. As such, there isn't enough time to edit, and I can only do so much. With my interest in WWW, I suggested a website for the magazine to provide information. It has been very successful, and I have received a lot of email from interested parties who like the magazine or who want to contribute their band's tracks for the CD.

[Yes, anyone who has visited your websites will quickly realize the time and effort invested in them. Any interesting future plans/projects?]

I think that the websites are aesthetically pleasing, graphically, although if it were a full time job I could do so much more. I think it is important for this music that the visual stimulation be pleasing, enticing the viewer to learn more and provide a worthwhile experience. I think that the web should inform and enlighten. I am tired of business kidnapping the web as if it was created specifically for their own needs. I love the fact that the web reflects the diversity of interests among this human race. I am not a supporter that it should be reserved or changed for one specific purpose. Capitalism is a politics of greed, and although Anarchy is just as negative, I like the contributing factor that allows us all to offer our point of view. As far as my own plans go, I would like to progress the SIDE LINE site's content to have almost all the previous magazines on line. The current site is only a start, as is the .W: site and my own VNV NATION site, but I have plans and am toying with new concepts to implement.

[What sort of stuff to you listen to at home when the day's work is done?]

Where do I begin? Lately, in the industrial and electro vein, I have been listening non-stop to three CD's. ESPLENDOR GEOMETRICO's new EP, which is almost too clean compared with previous material, and the COVENANT album SEQUENCER, which wins my award for electronic excellence. The new HAUJOBB and PANKOW albums are getting airplay at my house. :WUMPSCUT's BUNKERTOR 7 CD stays in my permanent pile, because I think it is one of the most concise and well produced CD's of the last 5 years. Other than industrial, I am also listening to MICE ON MARS, BIOSPHERE, ERIC SATIE (French composer), WAGNER (I always have time for WAGNER).

[Any other news/plans?]

Other than the new VNV NATION album, PRAISE THE FALLEN, out in February (plug - plug), and the dates I have mentioned, I cannot really say. I hope to have something from ANGELBURN and PROMETHEUS released before the middle of 97, and we'll see what happens about touring and so forth.

OPERATIVE: BACTERIA



LABEL PROFILE: MENTAL ULCER FORGES

Following the immediate, enormous, and unprecedented success of his first label, BETON KOPF MEDIA, modern electro deity Rudy Ratzinger initiated his first production of outside material. He's been mastering and assisting many projects in his now famous His MASTER'S STUDIO for many years, but now he's signing his favourites directly to his own label. While BETON KOPF MEDIA remains solely dedicated to releasing :WUMPSCUT: material, MENTAL ULCER FORGES was formed in January 1996, one year after the release of W: 'S OPERATION GOMORRA - BETON KOPF MEDIA's first release, as a channel for Rudy to put out others' work that he is convinced by. He often does additional studio work like production, remixing, and other such things in addition to mastering everything. These pearls, as he calls them, are then emblazoned with the MENTAL ULCER FORGES name and shield, and presented with image and quality that are unsurpassed. The relentless artwars waged each release are handled by Rudy's long time friend and partner SALT OF ANT-ZEN, who also performs the artwar on all official :WUMPSCUT: releases. This is no dictatorship, though. Each artist makes artistic proposals, and even sometimes does all of the graphics right up to the final execution. And the final execution is always a sight to be seen! Each release has a unique concept in a limited boxset release, aside from being released as large scale jewel box editions. As Rudy put it, "It gives special artists a special possibility to release their very individual work."

The first of these special works was the debut CD release by his good friend Raoul Revere. After many cassettes under various headings, plus vinyl releases under the name DEUTSCH KATHOLISCHE FEINDSCHAFT, Rudy woke the sleeping beast of the Noisexual. Raoul's industrial terror under NOISEX was a solo-project, but Rudy could not resist working on it. Together, they produced and recorded Raoul's new and old NOISEX material in His MASTER'S STUDIO, sharing vocals and sometimes calling on special guests for participation. The result was the CD OUT OF ORDER, with which the two baptized MENTAL ULCER FORGES. Its electro-industrial attacks were an instant success worldwide industrial freaks and electroheads alike. The special limited packaging was a metal box containing NOISEX's OOO, DFK's SCHMERZGRENZE picture LP+7", and a T-shirt. The next NOISEX experiments will come very soon as a new studio album, OVER AND OUT, released with a huge 50 page full-colour NOISEX book. Later, the long awaited REDACTA EXCREMENTS ART BOX will appear in very limited quantities. DEFECTACOUSTIC ONE CARRIER TERROR.

The next MENTAL ULCER FORGES release was shown just recently, as fellow Bavarian noisemaker PINEAL GLAND ZIRBELDRUESE presented a final and complete anthology, DAWN-RISE-DEATH, this time as a collaborative release with ANT-ZEN. Not surprising, since some of ZIRBELDRUESE's former works were released by ANT-ZEN, including musical collaborations with Stefan Alt himself in the PINEAL GLAND/SALT SYMPTOM trilogy and live performances. This project was mastered by :WUMPSCUT:, but that's all. It's more extreme than NOISEX, giving pure anarchic sound constructions and rhythms. Herrn Eversmeyer's experiments also fuse some tekno elements into feedback-laden danceable compositions that have become staples on industrial dancefloors. The special package here was again a metal box, this time with DAWN-RISE-DEATH CD, posters, stickers, T-shirt, metal pin. Feed your pineal gland to get the full sensual effect.

MENTAL ULCER FORGES' latest offering comes all the way from Norway, with the cyber-trash-tech-synth-punkscapes of REMYL. DISRUPTOR is their latest output, again a collaborative release, this time with the REMYLYC info organization BOOTSECTOR. It's REMYL's second full length CD, collecting revved-up versions of various compilation tracks produced since the first, self-titled, self-released CD, along with some brand new tracks, some tracks directly from the first disc, and an exclusive remix by Rudy himself. No doubt, this is MENTAL ULCER FORGES' most accessible release to date. REMYLating with their trash-pile-machinery, they produce science fiction EBM/electro/industrial with a gritty atmospheric edge. DISRUPTOR's unique packaging concept is incredible. It is once again a metal box, now in an edition of just 64 copies(!), containing the Disruptor CD, the original issue of the first REMYL CD, a special Disruptor BOX release of their LIVE COMPUTER PERFORMANCE PAL format video (taped from their running of digital renderings shown live from their computers at the release party for the REINCARNATION OF THE SUN compilation!), a DISRUPTOR T-shirt and full-colour poster, stickers, and an HTML format floppy disk containing info and an exclusive mix of "Golden Triangle". A breathtaking package. The future is unavoidable.

Three very different releases from three very different formations. It is impossible to tell what pearls Herrn Ratzinger will find in the mud next, but it's certain to be impressive. For now, he has his own pearl to care for, as he prepares EMBRYODEAD to conquer the world in 1997 on BETON KOPF MEDIA.

operative: sAge

ENDZEIT . MUSIC FOR A GERMAN TRIBE . ELECTROCUTION . THE LOGICAL CONSEQUENCE

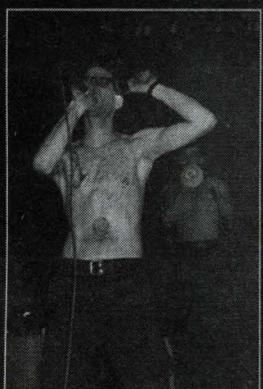
MENTAL ULCER FORGES contact: Rudy Ratzinger, Marschallstr. 3, D-84028 Landshut, Germany
<http://www.pobox.co.uk/~vvn/wumpscut/index.htm>

NOISEX contact: KATT INDUSTRY, c/o Raoul Roucka, Freystraße 1, D-80802 München, Germany

PINEAL GLAND ZIRBELDRUESE contact: CYBERFROG, c/o A. Eversmeyer, Zugspitzweg 9,
 D-82057 Icking-Walchstadt, Germany

REMYL contact: BOOTSECTOR, c/o 2rs, Box 52 Vietvet, N-0518 Oslo, Norway
bootsector@sn.no . <http://www.sn.no/~2rs/remylweb.html>

NOISEX



**PINEAL GLAND
ZIRBELDRUESE**



REMYL



MENTAL ULCER FORGES
 c/o R. RATZINGER
 MARSCHALLSTRASSE 3
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 GERMANY

THE CALLING OF THE DEAD

THE INFAMOUS VELVET ACID CHRIST. WHAT COULD POSSIBLY BE SAID THAT HASN'T BEEN SAID ALREADY? WELL, TO BEGIN WITH, THIS INTERVIEW CONTAINS NO TALES OF BIOMECHANICAL FLA MEMBERS, VAC-CRAZED OFF BEAT STUDS, OR BLOODY FIST-FIGHTS. YES, IT WAS A GRUELING ORDEAL, BUT WE GOT THE TRUTH OUT OF THEM. HERE, BRYAN AND GARY TAKE US THROUGH THE SIX YEAR HISTORY OF VELVET ACID CHRIST, FROM THEIR MEAGER BEGINNINGS, TO THEIR UNPRECEDENTED PRESENT DAY SUCCESS. VAC ARE ONE OF TODAY'S HIGHEST PROFILE ELECTRONIC BAND, AND MAY WELL BE THE FUTURE OF ELECTRONIC MUSIC. READ ON, AND BE ENLIGHTENED.

[Give us a general background of VELVET ACID CHRIST; your diatribe; your vision as a band.]

Political Unrest, Rage, Fear, Emptiness, Drugs, Experience, Knowledge, Technology, and Creativity.

[VAC has many different faces, but how would you describe your sound overall?]

I would say that we sound angry, depressing, morbid, trippy, and electronic. We write in dance, obscure, and experimental styles.

[How has VAC evolved, musically, over the years?]

To document this would take many pages, so I'll be vague.

Well, VAC started by sounding very obscure in the beginning, with a few danceable tracks. We sounded very aggressive, and morbid in the early stages but lacked the technology to make it really shine. I would say that this music would have reminded you of LPD, THE CURE, and FLA mixed together. This stage lasted from 1991 to 1992. 1 or 2 tracks got some air play at CU's radio station. Tom from SDS played our stuff at CU. As VAC progressed through the years we took on many difficult music styles. We did several releases that were experimental dance with no vocals. The music in this stage would remind you of ORBITAL and the APHEX TWIN. This period lasted from 1992 to late 1993. Many refused to play this music, they said it was too unpredictable and that it changed too much. Not long after, many bands came out doing the same thing. When we started to realize all of our talents between the two of us, we dove further into sound layering, sound effects, intense rhythm orchestration, and guitars. In 1994 we started our 12th 90 minute tape called fate. We wrote a lot of slow songs. FATE's theme was very morbid. The over all feel of this release was creepy, dark, and mysterious. Fate was the first time that anyone really got to

hear VAC in large numbers. Several of the tracks were getting air play on some radio stations in Denver, mostly campus stations. We also got a lot of DJ's hooked on VAC, shortly after VAC was getting tons of club play at the biggest gothic/indust clubs in Denver. It went over very well, and some of the first die hard VAC fans were born. FATE became VAC's first CD release!

In late 1994 PESTILENCE was started, four of the tracks on PESTILENCE were songs from FATE that wouldn't fit onto our 60 minute FATE media format. The left over Fate songs are the slower songs. When we were writing the songs for PESTILENCE, both of us started experimenting with hard edge dance beats with trance elements mixed in with aggro bass synths. We used this formula to conjure up the dance hit "Futile" which is doing very well in the clubs over in Germany right now. We used an occasional guitar riff in some of the songs. There are 3 songs that are very guitar oriented, Fade Away was written in the gothic tradition, "Fuck You Bitch" was written in the grind core tradition, and "Sadder Still" was written in the classical tradition. PESTILENCE was a very diverse release because of all the different styles that were lumped together. It had slow, morbid songs, angry dance songs, and trance industrial songs.

In Early 1995 NEURALBLASTOMA was born. We sought to make a CD that was danceable, guitar oriented, trancy, and very drug influenced. This CD spawned some very popular club songs. "LKATMF", "Sex Disease", "Repulsive", "Revolution 101", and "She Bleeds Red" have become very popular club hits in Denver. We thought this was weird, because this release really was so odd sounding over all. We thought, even with its dance elements, that it was too weird for most people to swallow because the guitars had this unique muddy sound. The guitar is very original-sounding, and we thought that this would make most of our fans upset, but it was well accepted.

THE CHURCH OF ACID, is OFF BEAT's favorite songs from our first 3 CDs.

[Though there's a lot of variation within each

album, they all seem to have a distinctly different, definitive sound. Are they conceptual?]

Yes. FATE is conceptual. It deals with hate, frustration, and depression. It is about my life experiences at the time. PESTILENCE was a bunch of different songs thrown together. NEURALBLASTOMA had vision, but there really was no conceptual theme to it. There are so many topics that bleed in and out of it. It is much more chaotic than the first 2 CDs. CALLING OF THE DEAD is very conceptual.

[What direction is CALLING OF THE DEAD headed?]

We have all of our equipment hooked up differently than the last 5 releases. So that maybe why it sounds so different than our last works. But, I feel that it's a conceptual release that deals with the future of the human race. I guess the theme goes like this: Our past, our future, and the dead. The dead are calling us through their errors. The dead generations want us to repeat all the mistakes that they made in their miserable existence's, just so they won't be forgotten. And it seems that our race is so ignorant, that they unknowingly are repeating the same mistakes as our ancestors. But it's different this time, we have more deadly toys at our disposal, so the repercussions could kill off several species, including ours. I am basically screaming out the errors, and telling people not to follow the mindless lemmings and leaders of our societies into our graves.

[What are you listening to these days?]

Bryan: Well I, myself, am listening to a lot of OFF BEAT Music - no plugging intended. I listen to FRACTURE, KALTE FARBN, FLA, DOWNLOAD, APHEX TWIN, JUNO REACTOR, INDIVIDUAL TOTEM, TOXIC COMA, PRODIGY, CURE, CURRENT 93, DIAMANDA GALAS, ORBITAL, DHS, MEAT BEAT, SKINNY PUPPY, HAUJOBB, MENTALLO, NAPALM DEATH, TEST DEPT., and MEATHOOK.

Gary: I rarely listen to music these days. But, if I do get a chance I listen to the PSYDELIC TRANCE COMP, SECT, MEAT BEAT, ELVIS (NOT!), EON, MR. MERSALT, JUNO REACTOR, PRAXIS, SKINNY PUPPY, MINISTRY, FRONT LINE ASSEMBLY, PATRICK O'HEARN, old TANGERINE DREAM, DELERIUM, INTERMIX, INDIVIDUAL TOTEM, VELVET ACID CHRIST (Duh!), WILLIAM ORBIT, ORBITAL, SISTERS OF MERCY.

[How did you come to sign with OFF BEAT?]

We were at the last FLA show in Denver, I gave 3 of our CDs to Bill Leeb. Bill, I guess, gave them to off beat because he saw potential. And well, OFF BEAT loved, and they hunted us down. They had a hard time finding us. But, they had a few contacts in Denver, so they called em, and eventually I got the message. I thought it was someone fucking with our heads at first, because they gave me a wrong number. But eventually some friends, Jamie and Dave, got me the right number. They were on vacation at the time so it took me a while to get in touch with them. We finally did, and WOW things have not been the same for us since. They love us, and we love them.

[Tell us about ELECTRIC DEATH TRIP RECORDS - past, present, and future. How does EDT work into the OFF BEAT equation?]

We hope to make EDT the WAX TRAX of the 90s. VAC, TOXIC COMA, and MR. MERSALT are the only bands





on EDT records at this time. We feel that in America most record labels that are involved in this music scene really have no idea what they are doing. There are a few American labels that have their shit together, but not like the old days, when WAX TRAX was the king of the hill. We want to bring lots of European unknown bands that are really great into the USA. We wish to take the European sound of electronic deviance and make it popular here. Many don't need to be convinced that Europe music is the best, they just need to hear it and they will buy it and the rest will be history.

We are working on the distribution aspect of EDT at this point, and if all goes well, we could be bringing some OFF BEAT bands to the US shelves. We are working hard on this.

[How do you feel about the state of electronic music in america right now? Are you focusing more on Europe?]

We feel that there is a lot of bad music out there. I know that there are great bands in the USA, but hardly any of them are signed, we hope that EDT will change this. We hope that we can revolutionize the club scene by signing new unheard talent that breaks the boundaries of industrial, techno, and gothic music, but still has a very hard edge to it. Most European music has already revolutionized the way people listen to, dance to, and write music. We hope that this trend takes over the states!

I really think the American market needs a kick in the ass. I think more industrial radio stations need to pop up. I think that the clubs need to get their hands on the new music and bands and expose them. And most of all, the record labels need to get off their asses and push the new sound of electronic deviance.

EDT will work hard to push VELVET ACID CHRIST here in the USA. OFF BEAT will be handling all of the European stuff for VAC. We want to push VAC all over the world not just in one area or another.

[What does the future hold for VAC? A tour, perhaps?]

YES! In Europe in 97 for sure, hopefully a USA tour in late 97 of early 98. We hope to tour with FLA or HAUJOBB or even INDIVIDUAL TOTEM. A REMIX WAR CD. VAC vs. INDIVIDUAL TOTEM is definite! Look for it in 97!

operatives: sage+drew

[ARCHIVE: VELVET ACID CHRIST] SADNESS AND OBLIVION . INTERFACE OBLIVION . OH, OH, INTO OBLIVION . BEYOND THE LEAVES . ABOLISH SYNDROME . DIMENSION EIGHT . 27 MIPS AND 256K THROUGHPUT . LOOPHOLE IN THE SKY . ELECTROPLASM . CORROSIVE INVERSION . FATE . FATE CD . PESTILENCE CD . NEURAL BLASTOMA CD . THE CHURCH OF ACID CD . CALLING OF THE DEAD CD* . VORTEX 2CD* ■ [ARCHIVE: TOXIC COMA] ****ACCESS DENIED**** ■ [ARCHIVE: MR. MERSALT] ****ACCESS DENIED**** ■ VARIOUS COMPILATION APPEARANCES, SOME EXCLUSIVE (FORTHCOMING (TRANSMISSION 01.97!!!)) ■ [CONTACT: BRYAN ERICKSON] 8057 DECATUR CT., WESTMINSTER, CO 80030, USA vactoxic@nilenet.com . PROTOCOL: ra.nilenet.com/~vactoxic/ ■ [CROSS REFERENCE: ELECTRIC DEATH TRIP, OFF BEAT] ■ END.

LABEL PROFILE: OFF BEAT

Some of you might remember a handful of releases on a label called KUGEL BLITZ back in the early 1990's. Did you ever notice how closely they resemble the output of a certain enormous electro-label of today? In physical appearance they don't, but in concept, selection, and execution, they're dead ringers for OFF BEAT compilations. That's not at all surprising when you realize that the man responsible for those samplers was one Stefan Herwig - the man who in late 1993, along with Thorsten Stroht, started what was to quickly become the most powerful electronic music label in the entire world under the name OFF BEAT. This was made possible in large part due to the financial backing of one of Germany's biggest communications companies, WESTCOM GMBH, but make no mistake about it, OFF BEAT operate independently. Maybe a label that signs a very well established band like PROJECT PITCHFORK as their first act is destined for greatness, or maybe that was just a very safe starting point. Either way, since then they've signed many of the biggest names in electronic music, and introduced plenty of their own new talent. After signing the huge PITCHFORK, they scouted a slew of unsigned bands who have since become some of the most important innovators in the scene. DOWNLOAD, HAUJOBB, STERIL, FORMA TADRE, DECREE, DORSETSHIRE, GENITAL A-TECH, FRACTURE, BIONIC, DEMENTIA SIMPLEX, LAB ANIMALS, DELAY, and RAVENOUS are all pearls that OFF BEAT has discovered on their endless search.

At the same time as they are introducing tomorrow's aristocracy, they are also acquiring many of the most prominent veterans and established cornerstones. FRONT LINE ASSEMBLY, NOISE UNIT, KLINIK, SKINNY PUPPY, SUICIDE COMMANDO, INDIVIDUAL TOTEM, NEW MIND, KALTE FARBN, and ECO have all joined forces with OFF BEAT after beginning their careers elsewhere. Sure, some have been around for a long, long time, but even

they have realized that OFF BEAT do what they do very, very well. Aside from all this, OFF BEAT have forged license partnerships with several other excellent labels from around the world, many of which are in america (of all places!). From the U.S., they've licensed the illusive GRACIOUS SHADES from 21ST CIRCUITY, fraternal phenoms MENTALLO & THE FIXER from METROPOLIS, and the new leaders of the electro revolution VELVET ACID CHRIST from ELECTRIC DEATH TRIP. There was also, at one point, a partnership with RECONSTRUCTION for 16 VOLT and NOISEBOX, but that has ended. In the cold, beautiful land of Scandinavia, there is a long and prosperous license from the Swedish label MEMENTO MATERIA for the apocalyptic EBM formation called COVENANT. And now, after the incredible success of the REMIX WARS, there is talk of some partnership with the German BETON KOPF MEDIA involving the uncompromising madness of WUMPSCUT!

Also factoring into this equation are the other faces of Westcom: the darkwave label NIGHTSHADE PRODUCTIONS, the synthpop label VISAGE, and the EUROMEDIA empire, which includes the SUBTERRANIAN sampler label, ALIEN STUFF and NOVATEK merchandising, MEDIA FACTORY interactive, and the slick, glossy NEUROSTYLE magazine. Those are all important facets of the organization, but OFF BEAT is the undisputed international emphasis. They've already set up a British office, and will one day infiltrate the U.S. in their quest to become the biggest electronic record label in the world. Their latest step towards achieving this goal is the commissioning of ELECTRIC DEATH TRIP MEDIA for the construction of the incredible OFF BEAT webpages. There's no end in sight.

operatives: sage+wayn

"The potential for interesting bands is inexhaustible, not only here in Germany, but all over the world. For that reason, you can count on us at OFF BEAT, and on those bands in the future!"

--Thorsten Bene(Stroht)phe,
Off Beat promotions manager.

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SWAMP TERRORISTS

IT'S OFFICIALLY OVER. THE FINAL EPIGRAPH HAS BEEN WRITTEN. THE BEST SWISS DUO TO EVER LAY HANDS ON A SAMPLER HAS SPLIT UP. DOES THAT MEAN THE END OF SWAMP TERRORISTS? HELL NO! WHILE STR WAS VERY BUSY WORKING ON A VARIETY OF NEW PROJECTS AND WAS UNFORTUNATELY TOO BUSY TO ANSWER OUR QUESTIONS, ANE H. KINDLY TOOK A FEW MOMENTS TO EXPLAIN THE SITUATION TO US, AND TO FILL US IN ON THE FUTURE OF SWAMP TERRORISTS.

[With KILLER being one of the most anticipated albums of this year, what are your thoughts on this final release with both original members, now that you've had time to reflect on it and get some feedback from your fans?]

I think KILLER is the best album we've done so far, and I had hoped that it would get more attention than what resulted. For me, KILLER, in its compactness, also defines a turning point in the history of SWAMP TERRORISTS. In the future, I'd like to broaden the horizon of our music into other styles and other moods. SWAMP TERRORISTS shouldn't become one dimensional. The music medium offers enough interesting worlds to dive into.

[Why was KILLER filtered down to what was finally released as the international, consumer edition, with the extra tracks dispersed among special editions of KILLER and the WRECK single?]

In my eyes, the international KILLER edition is the essence of the material in this period. We had to realize that this remix stuff is only interesting for fans and noise-maniacs, and so we decided to separate these things from the official edition.

[Now that you are the single main songwriter for SWAMP TERRORISTS, do you find it easier to realize your musical ideas?]

Absolutely. Since the split, I have the possibility to realize my musical ideas much more than before.

[How much of the technical studio work had you done before this?]

Some of the old tracks, like "Try Me", "Shape Of Rage", "Blast It", were based on my ideas. Others we created or arranged together, but mostly STR did the main work. Sometimes I felt kind of undercharged with ST, so I started a solo project that was rather focused on the melodic and bluesy side of music.

[How much of a part do the live musicians play in the songwriting process now?]

They cast the part of producers, and often I sample guitars or bass riffs. They have a lot of good and different ideas, and like this it's a good way to work together.

[How is your friendship with STR holding up? How has it changed now that you're not working together as much?]

Of course we are still good friends, and he comes to our concerts and I visit him in his studio. I think it's almost better than before.

[After working together for over about 10 years, do you miss having him around in the studio?]

Yes, sometimes I really miss him in the studio. STR is the most patient sound creator I know, and I really respect what he's done and what he's doing now.



[Even before you were working under the name SWAMP TERRORISTS, you were fusing electronics with guitars, and this was certainly long before the current "crossover" trend was in vogue. What influenced you to integrate these quite opposite elements?]

My ambition was to add an organic power to the electronic sound. At the time I thought that the guitar was predestined for this, and I still think so.

[Having been involved in electronic music for over a decade, how would you say electronic music has evolved over the years, both in regards to technology and musical trends?]

Electronic music is much more tolerated than when we started making music. In Europe, the tekno, house, trip-hop, and trance hype helped to force the acceptance. The fact is that today, almost anyone can make electronic music with their computer, and this has a lot of potential for the music medium. You don't need a lot of money or a proficiency on an instrument to express your musical ideas. This is a big progression, and I'm anxious to see what will result from it. I fear that a lot of bad shit will come out, but I'm looking forward to the plums.

[How has this evolution effected SWAMP TERRORISTS?]

The effect of the technological progress was that we have been able to build up our own studio. Actually, we have two now: STR's COMBAT SHOCK studio, and my new BOOM-JAH studio in Berne. This, and more modern equipment helped us to find our own sound. On the musical side, ST wants to go forward. The goal is to take up or create new influences and to integrate them into our sound, but also to be aware of our own musical independence.

[Your fanclub is based in Brazil, where you've actually played several shows, and have a very large and dedicated following. What are your thoughts on this country and its people?]

We were only there for two weeks, and I have the impression that we did not see the real life there. We were too busy with concerts, workshops, and interviews to really realize the profound problems of the

country. A point which was very conspicuous was that the people have a very deep pride concerning their country; a huge optimism and a love of life, even though a lot of them don't live in a very favorable situation.

[What do you think of the electronic music scene there?]

I only know one exponent of this scene, and that's SIMBOLO. It's quite interesting what he's doing. But besides the electronic music scene there, there's a very interesting new music scene in Brazil. People mix traditional music with modern or popular music, and sometimes it's really functional (MARISA MONTE, CHICO SCIENCE...). In Europe it's a big hype at the moment to merge trip-hop fragments with Brazilian voices and rhythms. I like this stuff very much.

[I've heard that you are a big fan of jazz music. How does such an improvisational artform influence the calculated madness of SWAMP TERRORISTS?]

This is a very interesting question. It doesn't influence our music directly yet, but a big wish of mine is to do a solo project where I can realize my ideas of modern and innovative jazz music. Jazz has accompanied me my whole life and it was the basis for my musical career. In the early 70's, as they began to integrate electronic elements into jazz music, I was so impressed by these new sounds and acoustic landscapes that this music became an important part of my world. Since the age of six, my idols have been MILES DAVIS and YUSEF LATEEF. Especially the album BITCHES BREW of MILES DAVIS. This album was the soundtrack of my youth. I read fairy tales, played Barbie with my sister, and listened to this absolutely weird sound. Perhaps this is the reason I am so mad now...

[With the dichotomy between the fact that you are writing most of the new material alone, and the fact there are 3 other members now contributing to some degree, where is the SWAMP TERRORISTS sound heading?]

This is difficult to say. The demand on my music is that I want to do what I want. When I feel like doing a house track, I'll do it, and if there is a G-funk song in mind, I'll do that too. This demands a lot of tolerance from the other members, and sometimes we have problems handling it. As I already said, KILLER was the end of an era. What will happen in the future will be a new departure and a new definition of our sound. I don't want to make music under the pressure to sound like the last album or to "stay hard" or anything like that. This would be boring and frustrating. You will see what will happen, and I hope you like it as I do.

[Do you have any final words for us?]

I don't like final words. This makes me think about burials and stuff like that.

operative: sAge

[ARCHIVE: SWAMP TERRORISTS] HE IS GUILTY 12". GRIM-STROKE-DISEASE CD . GROW-SPEED INJECTION CD . REBUFF MCD . THE PALE TORMENT EP . COMBAT WRECK CD . THE GET O. EP . DIVE-RIGHT JAB MCD . KILLER (RELEASED IN SEVERAL DIFFERENT VERSIONS WITH DIFFERENT TRACK LISTINGS AND AS A BOX SET) . [ARCHIVE: BAND BERNE CREMATORIUM (PRE SWAMP STR)] BBC 1 . BBC 2 . FUCK THE FOX . THE BEST OF BBC CD* ■ [ARCHIVE: NACHT-RAUM (PRE SWAMP STR)] NACHT RAUM EP ■ [ARCHIVE: STRANGLER OF THE SWAMP (PRE SWAMP STR)] STRANGLER OF THE SWAMP ■ [ARCHIVE: NIEN ABER OHO (PRE SWAMP ANE H.)] ****ACCESS DENIED**** ■ [ARCHIVE: THE TIERSTEIN (PRE SWAMP ANE H.)] ****ACCESS DENIED**** ■ [ARCHIVE: THE DISCO TERRORISTS (PRE SWAMP STR AND ANE H.)] ****ACCESS DENIED**** ■ [ARCHIVE: THE FORBIDDEN DJS (PRODUCTION/REMIX PROJECT W/ KILLROY AND IRON E.)] I LIKE TEXAS (W/ KILLROY) MCD ■ [ARCHIVE: CIRCUS OF PAIN (REMIX/COLLABORATION PROJECT WITH MEATHEAD)] BRAINFUCK CD (INCLUDED WITH THE GET O. EP MCD) ■ [ARCHIVE: STR (POST SWAMP STR)] SHAPESHIFTER CD* ■ STR VS. THE WORLD CD ■ [ARCHIVE: HELLSAU (POST SWAMP STR)] VAIN CD* F/L CD* ■ LOTS OF COMPILATION TRACKS, MUCH EXCLUSIVE ■ [CONTACT: ANE H.] WEYERSTRASSE 20, 3084 BERNE, SWITZERLAND ■ [CONTACT: STR] MITTELSTRASSE 54, 3012 BERN, SWITZERLAND . PROTOCOL: www.fiu.edu:80/~wjones01/swamp.html ■ [CROSS REFERENCE: AUDIOGLOBE Srl (CURRENT), MACHINERY (PRE-COMBAT SHOCK), VUZ (STR, BBC), METROPOLIS (U.S.-CURRENT) ■ END.

TRANSMISSION: BRAZIL

Hi, friends. I'm here to write some lines about our electro/industrial scene in Brazil. Just to let you know, I'm Eneas Neto, label manager from CRI DU CHAT DISQUES and journalist.

The Brazilian electro scene sounds so strange and exotic, due to that fact that our country is well known as a paradise with an untouchable native jungle, beautiful beaches (and girls), the soccer land, and the only music is from the Indian tambours. I cannot say that what I have written above is a lie, but in spite of all regionalism, every country has its own characteristics. The electro virus has been spreading around my country for a long time. We have a lot of styles, going from the straight EBM acts, to weird crossover ones; from techno to old analogue touches. What I can say is that there is not a common idea of making a scene or anything like that. Due to the big extension of our country, some bands are isolated in their area. The main problem is getting in touch one with the another, or staying up to date with the world's electro scene.

The Internet has just 1 year as commercial service, and the prices for electronic/computer gadgets are very expansive for most people, as are telephone lines and server access. Also, there is a lack of specialized record stores and alternative press. Our record market is 5th in the world (retail), where popular artists sell 1 or 2 million copies, but there are no companies interested in starting an independent structure. What we have are just few people working hard to promote electro/industrial music as much as possible.

In São Paulo, there are 32 commercial FM stations, and about 350 community stations (only in the city), where you find some interesting radio shows. We have our own MTV, with a specific programming, where the only chance to see electro bands is LADO B (a version of 120 MINUTES). Most of the electro bands come from São Paulo, the third biggest city in the whole world, with "just" 15 million people. This is the land of VANISHING POINT, INDIVIDUAL INDUSTRY, SIMBOLÓ, MORGUE, TOWARD THE CATHEDRAL, LOOP B, HOMICIDAL FEELINGS, CAUSTIC, HABITANTS, ETERN and dozens of others.

There are some alternative clubs as RETRO, NATION and AEROPORTO, where you can listen and dance with the latest electro hits. Gigs? Just few, except for SIMBOLO, who has played more than 100 times since 95, and LOOP B with his old washing machine, who have spread pure industrial feeling over the country.

There are not many places with good structures for electro interventions. The electro-freaks in the clubs look like any Americans or Europeans, with the same haircuts, piercings, etc. But I think they are more spontaneous, and not so open-minded to listen to techno, crossover, and EBM on the same night- especially the ultra-radical faction of "Arregacos" (a Brazilian nickname for the straight EBM/dark-electro fans).

Leaving the center and going to the whole state of São Paulo, we will find our most well known electro act nowadays: AGHAST VIEW and their side-project, BIOPSY. They live in Campinas. Another big electro center is Santos, where we find HARRY- the Brazilian electro dinosaurs (it's a joke, guys!!!), CITY LIMITS, HYDROMODELL, DEATHTRONIC, CPC, MACHINERY, and others. São Paulo is not a tropical place as Rio de Janeiro (I think you know this city, didn't you?). From the "Corcovado" land comes bands like SELF/INHUMANOIDS and JOHANN HEYS.

Going to the North, we will find SILVERBLOOD , PRIMAL VIOLENCE, and LABIA MINORA, (from Minas Gerais), RESONATE (Goiania), CYBERTHIEVES (Mato Grosso do Sul) and JULIE AT LEWIS (Amazonas). I think there are lots of bands in the North of the country, but due to the long distance they don't come to the South to do gigs or promotion. The Amazonia is 8000 km North of São Paulo. Our country is very big, and it sometimes seems that we have several little countries inside it.

So we'll get back to the South again, where the scene is growing fast. We find bands such as CLONE DT, WORK 01 (Parana) and RMS, THE IF....CORPORATION, G.D.E, SPIRAL FENCE, (Rio Grande Do Sul). I have tons of demo-tapes in my house and there is no space here to show all of our electro bands. But, you can get in touch with them. Check out their official ELECTRONIK BRAZILIAN MUSIQUE website at <http://www.ebm.pucpr.br>. It's a non-commercial site, free for any Brazilian electro band that wants to show its work. Also, feel free to drop a message to me at the snail or email addresses in the contacts page. It will be nice if one of yours can discover a new tribe in our small world. Be connected with us.



transmission: 01.97

EVIL SERMON



EVIL SERMON ARE A VERY BRIGHT AND TALENTED YOUNG DUO IN THE GERMAN EBM SCENE THAT HAVE ALREADY BEEN REALIZED ON MANY HIGH PROFILE SAMPLERS, SUCH AS THE MASCHINENWELT COMPILATION VOL.1, BOTH OF THE TWO LATEST CELTIC CIRCLE PRODUCTION SAMPLERS, NEW WILL PRODUCTION'S UNDERGROUND RESISTANCE PART 2, VERTIGO'S COMPILATION 01/96, AND SIDE-LINE'S RECENT, INCREDIBLE NEUES ELEKTRO BLUT. BEFORE ANY OF THAT, THEY RELEASED A HIGHLY SOUGHT AFTER SPLIT-TAPE WITH THE NOW DEFUNCT GERMAN LPF 12, WHICH TODAY IS FOR SURE A COLLECTOR'S ITEM IN THE UNDERGROUND ELECTRO SCENE. THAT CASSETTE WAS RELEASED ON THE FIRST INCARNATION OF MARC'S OWN CRIPPLED ABORTION LABEL. BUT NOW, SINCE CRIPPLED ABORTION HAS BECOME AN OFFICIAL SUB-LABEL OF CELTIC CIRCLE PRODUCTION, HE CHOOSES NOT TO RELEASE HIS OWN MUSIC. HERE, AMONG OTHER THINGS, THEY EXPLAIN WHY. WE'RE HOPING THAT THEY WILL SIGN WITH SOME LABEL SOON, BECAUSE WE CAN HARDLY WAIT TO SEE THEIR TALENT REALIZED ON A FULL CD. YOU'D BETTER CATCH UP WITH THEM NOW, BEFORE IT'S TOO LATE!

[**Haloo, Marc! Please tell us how you and Asmus decided to come together to forge the electroforce of EVIL SERMON.**]

Marc: Well, we met through a mutual friend in autumn of 1993 at an electro-industrial party in a small club in Bremerhaven. We talked about music and bands, and I was fascinated by Asmus' opinions and taste in music. He doesn't live very far away from me, so I said to him that we should meet again. One or two days later, I visited him at his home. He owned some small and limited equipment, so it was my idea to build up a band. At first it was really funny because we tested a lot of chaotic things.

[**Your first official release was a split cassette with another promising young German, Sascha Lemon, with his LPF 12, in 1994 on your CRIPPLED ABORTION label. Sadly, this tape is now deleted, but can you tell us a little bit about it and the audience's reaction to it?**]

M: This split tape was released under CRIPPLED ABORTION TAPES. Under this name, I released two tapes. The first was the split tape and the second was a new LPF 12 demo called CROSSBURN. That tape is deleted now, too. I up working with demo tapes after the possibility to become a real new sub-label of CELTIC CIRCLE PRODUCTIONS.

Asmus: We recorded our side of the split tape in Bremerhaven, in one of our friends' small home studio. All tracks were recorded in one afternoon.

M: I sent several copies of the split tape to magazines like SIDE-LINE, ELECTRONIC DISEASES, GPC, FOR CRYING OUT LOUD, and a lot of others, and mostly the reactions were good. But to tell you the truth, we both are not very happy with that stuff. It isn't comparable with our current works. It was really a very first try to see the reactions of the audience. It was a test to us, of what was possible with such limited equipment.

[**Apart from that cassette, you two have made quite a name for yourselves through a number of very high profile compilation appearances. Can you tell us a bit about each of them, and the reactions to them? Which of these tracks do you think best represents EVIL SERMON?**]

M: Our first appearance was on the MASCHINENWELT COMPILATION VOL. 1, with our old track, "Atomic Warfare". This sampler was released in summer 1995, but our track was much older than that. We recorded that one a few weeks after the release of the split tape, so this track is the last piece from our first time. The reactions were not very enthusiastic, and I'm also not very happy with it. We did two remixes of this track with more samples and more speed, and they are much better. At the same time, the CELTIC CIRCLE SAMPLER PART 3 was released. Three days before the start of the mastering for this sampler, Alfred of CCP phoned me and said he has a place for one track. Our team visited him after these three days, and I gave him the DAT. We listened to the track "Bleed To Death", and he enjoyed it a lot. Nobody expected from us this well worked out track, with its cold melodic parts and highly distorted vocals. I received some reviews that said that this track was one of the five best ones from this sampler. So you can say that this one is maybe the best representa-

tion of EVIL SERMON. Only a few weeks after "Bleed To Death", we recorded "You Will Always Die", with the same equipment. This track appears on the first VERTIGO COMPILATION 01/96, and also on the tape sampler UNDERGROUND RESISTANCE PART 2 from the Brazilian label NEW WILL PRODUCTION (best regards to you, Gil). This track is maybe comparable with "Bleed To Death", but I think it has its own identity. The reactions were very good on it. One of our new appearances is on NEUES ELEKTRO BLUT, a compilation of young European electro acts, compiled by SIDE-LINE magazine. This compilation is, to my taste, one of the best in the last two years. All of the featured bands have very strong material on it. I'm also satisfied with our track "Suicide Mind", which is better worked out than other ones. The reactions are very good, and we have also got a track on the new CCP SAMPLER PART 4. It's called "Bloody War", but this is again an older one. This one can't be compared with tracks like "Bleed To Death", "You Will Always Die", and "Suicide Mind".

A: "Suicide Mind" from the NEUES ELEKTRO BLUT compilation is to my taste the track which represents our band at its best. It features all influences of our work in a good combination.

[**What would you say is the overall concept of EVIL SERMON?**]

M: Good question! I don't think we can talk about a concept of EVIL SERMON. We are doing this style of music because we love to do it! It is fun for us. OK, we are trying to combine hard, ripping EBM sequences with a cold, dark electro touch through highly distorted vocals, cool samples, and cold, melodic string sounds, but I wouldn't say that there is a real concept behind EVIL SERMON.

[**What are some of your biggest influences, both musically and otherwise?**]

M: First of all, we both love electro-industrial music. I think this is very important to be a part of the scene. I prefer dark-electro acts like FLA, PF 7, SUICIDE COMMANDO, and all the stuff from the USA, but I am listening to so much electro music that you can say that I'm influenced by all the bands I listen to. I'm listening very hard to the music, and I'm trying to figure out which samples they used, which sounds, and so on. Other influences are things which happen around me.

A: I prefer, musically, the old school EBM acts like NITZER EBB, FRONT 242, or POUPPEE FABRIKK. I also love to watch movies like Tetsuo, Star Wars, or the "Manga" movies from Japan.

[**Woven into your hard, minimal electro are some very interesting spoken word samples. Where do you generally choose to sample from?**]

M: Very often we use samples from horror, splatter, and science fiction movies. It is maybe a "typical" list for an EBM band, but here are a few names: Hellraiser, The Name Of The Rose, or different "Manga" movies.

[**You have also played live with some of the electro world's best acts. What can you tell us about your live assault? Will you be gracing any stages in the near future?**]

M: Our live performance consists mainly of pure EBM power. We are using black paint for our faces and skin to look more evil. It is really funny to see us on stage. The lights at our gigs must be very limited. We prefer dark colors like blue light, a lot of fog, and strobes. No new concerts are planned at this time. But if there's an interest to book us - no problem! Just go in contact with us!

[**Speaking of the future, what does it hold for Evil Sermon?**]

M: Again a very good question, and I really won't find the right answer. We are not very active right now. We are both very busy. Asmus has a lot of stress in his job, and you know my activities with CRIPPLED ABORTION and especially the Vertigo mag. All these things take a lot of time, so all I can say is that we have to wait and see.

[**Is there a possibility that you will release a CD soon? If so, will you release it on CRIPPLED ABORTION, or will you look for an outside label to sign with?**]

M: I think we are not ready to release a CD. Really, to my taste, our sound is not professional enough. We still have to learn a lot of things in composing and handling the equipment, so we are still tasting the reactions of the audience and the press with a few compilation appearances. Maybe we will record a CD in the near future, but I'm not sure if it will be on CRIPPLED ABORTION RECORDS. Critical people could say, "Yes, this is your label, so it is no problem for you to release your own CD." So I think it is not wrong to look to another label...

[**Marc, I know that you are quite fond of many american electronic bands. What comes to mind when you think of americA?**]

M: I'm fascinated by the possibilities in your country. All of the labels and people who are in contact with me are using the internet and so on. Here in Germany, use of this medium is in the very first beginning. I would love to come one day to your country to take a look at all of the big cities. Musically, I must say that most of the young and unknown bands from America have many more ideas and a better sound than most of the newcomer coming from our area. Otherwise, I am not always on the same mind in political questions. The USA is trying to be a kind of "world police", and I think they are only doing this for the economic advantages.

[**Is there anything else you would like to say that we have not addressed here? Any final words for us?**]

A: I hate sampled or played guitars in electronic music. Do not use them - they have nothing to do with Electronic Body Music!

M: Thanks for this great opportunity for us. You are doing a fantastic job, and you mag is for sure on of the best I've ever read. Keep on this work! Best regards all of you!

[**And the same to both of you! Your work is world class. Thanks for the interview!**]

operative: sAge

MAGAZINE PROFILE: VERTIGO

In 1990, under the guidance of a man named Jan Liebricht, a small group of Germans started a gothic fanzine called VERTIGO. It was small, photocopied, and handmade without the use of a computer, with a circulation of 100 copies, and it came out twice a year. Little did they know, at the time, that it would evolve into a full-size, professional, glossy publication with a circulation 17,000 copies, and one of the most important underground music magazines in all of Europe!

Not long after the first issue, the most of the editorial staff had dissipated. They were not pulling their own weight, and Jan was doing all of the work. Then in 1992, he met a man named Andreas Schmidt at a concert with PROJECT PITCHFORK and TRIAL. They instantly got along, and Andreas' first appearance in Vertigo followed soon after with a TRIAL interview in Issue 5. At that point, they were still coming twice a year, and had the circulation at 500 copies, but had begun the transition in coverage from gothic to electro, and getting to be quite well known and respected. Then in 1993, Jan and Andreas hooked up with one Marc Keithan, who had been running CRIPPLED ABORTION TAPES, releasing material from LPF 12 and his own EVIL SERMON. The three of them were together doing everything for VERTIGO, with Jan as the head.

So, while Jan was managing VERTIGO, and Marc was managing CRIPPLED ABORTION, they started up another organization for even more diverse activities, this time with Andreas as manager. This was called STILLBIRTH MUSICAL ART AND CONCERTS. Under this name, they do mailorder for young, talented, and mostly unsigned electro acts but also some well known ones. Over the years, this has included IN STRICT CONFIDENCE, IONIC VISION, IMMINENT STARVATION, K.I.F.O.T.H., PRO PATRIA, IC 434, KRIEGBEREIT, and many others. But that's not all! They also organize concerts which have included AMGOD, CAT RAPES DOG, LEATHER STRIP, IN STRICT CONFIDENCE, STERIL, FLA, CUBANATE, ARMAGEDDON DILDOS, PNE, IMMINENT STARVATION, FUZE BOX MACHINE, EVIL SERMON, and many, many others.

They were all working together, which each managing his own aspect, and then in 1994, all of their hard work started to pay off. These activities caught the eye of

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VERTIGO, c/o Jan Liebricht, Rembertiring 41, 28203 Bremen, Germany
Tel.: +49 (0) 421/537 97 40 Fax: +49 (0) 421/537 97 43
<http://www.vertigo-online.com>

CRIPPLED ABORTION, c/o Marc Keithan, Auf Dem Heidland 3, 27628 Driftsethe, Germany
Tel.: +49 (0) 4746/1398

STILLBIRTH/DEADHEAD, c/o Andreas Schmidt, Nährweg 22, 49356 Diepholz, Germany
Tel.: +49 (0) 5441/2640

VERTIGO-ONLINE, c/o Peter Bytomski, Grenzpfad 9, 14165 Berlin, Germany
Tel.: +49 (0) 30/80 11 382
<http://www.vertigo-online.com>

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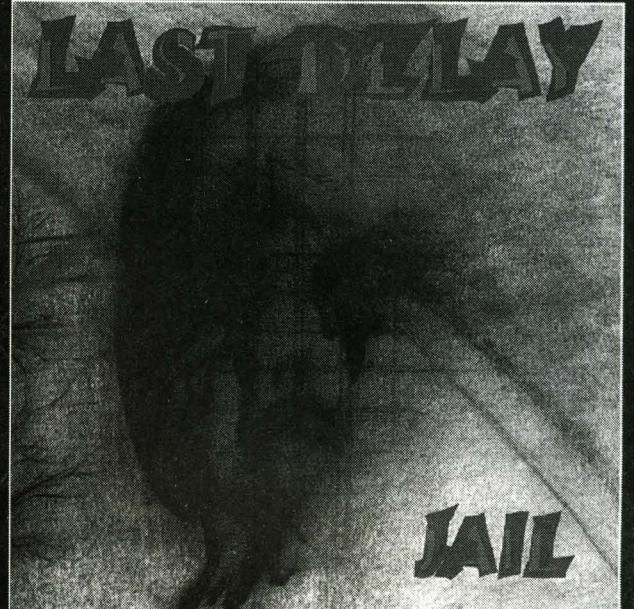
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THE THREE AND A HALF YEAR OLD PROJECT OF EVERYONE'S FAVORITE BELGIAN INSOMNIACS, SIDE-LINERS SÉBA DOLIMONT AND BENOÎT BLANCHART FINALLY RELEASED THEIR DEBUT CD LATE LAST YEAR ON CELTIC CIRCLE PRODUCTION'S BRAND NEW (AT THE TIME) SUB-LABEL KHAZAD-DÜM. NOW !AiBoFoRcEn<- ARE BACK WITH A CCP SUB-LABEL OF THIER OWN, NOT TO MENTION AN ADDITIONAL MEMBER, AND AN ALL STAR CAST OF COLLABORATORS AND REMIXERS! SÉBA TOOK A FEW MOMENTS TO SPEAK WITH US...

[Can you give the readers a bit of history on !AiBoFoRcEn<?]

Well, !AiBoFoRcEn<- was created in July 1993 by Benoit Blanchart (music) and myself, Séba Dolimont (lyrics, music, samples). Initially, we were a sort of side-project of Belgium's FUZE BOX MACHINE's keyboarder, Manu. He wanted to do something else and work with other people... He also had many more instruments than we had, so it was unavoidable. But we rapidly realized we could only work better without him, and realized our first tape BLACK SLANG as a duo. We then invested a lot of time and money in the band and got some contract offers. Celtic Circle Productions was eventually chosen. You know at that time, YELWORC was just out, and PIERRE-POINT. We liked the atmosphere of the label and their huge interest in us, and I admit that we also preferred being on a German label. We then took our time to release our debut album, ELIXIR LITIQUE, and recently our FACE (OF) DEATH MCD as a trio, with Anne-Laure H. as a second vocalist. We are now working on a next single and our second album, SONS PALLIATIFS. Besides this, we have started remixing other bands such as PAGE 12, IONIC VISION, BIO-TEK, PANIC ON THE TITANIC, and many, many more to come. Benoit also produced and partly composed FUZE BOX MACHINE's first album, Forbidden Games, out on Cyberware Productions. He will still produce their next release, I think. Benoit is also involved in other side-projects called NERVE CONFLICT, with SLEEPWALK's singer, and TOXIC SHOCK SYNDROME, with SUICIDE COMMANDO. But !AiBoFoRcEn<- is definitely his main project.

[What is your personal obsession with the concept of Death?]

Everything is centered around the band's name, which is nothing else but necrophobia spelled backwards. It's the description of our fear of Death, which slowly but surely fades away through the releases. The first album revealed a very dominating Black Queen. On the second CD release, it's more a kind of revenge. We start facing Death for the second release, while the second album will be a sort of opposite position than our debut. Every song of ours is a different point of view on Death; another place, another setting.

[Tell us about the progress, and your change in sound from ELIXIR LITIQUE to FACE (OF) DEATH.]

We didn't try to change the sound at all. Benoit simply spent much more time on the compositions, and is getting every day more demanding as far as his own composition work is concerned. Lots of songs on the first CD were written on our first instruments, and switching to the new instruments gave them a new touch, but did not radically change the structure. We are also much more used to studio work now. We progress in a certain way, yes, but we also decided to mix the new stuff from a totally different point of view, with vocals and bass sounds much more in the front. The third full-time member of the band, Anne-Laure H., also brought a very different dimension to our sound. We used her voice more like an instrument (lost in the mix) on the debut album. Now you will hear it on our new mini CD. There are now two voices in !AiBoFoRcEn<-, just like it was already the case on stage. She now really has a more active role in the band. She brings another "clear" dimension to the music. We love having male and female vocal contrasts! It also makes a change with all these bands screaming behind huge distortion effects. We want to show that you can deliver these same feelings with melodies and tuneful power! We also put much more effort on the melodic aspect of our work, which has been described as one of our

main assets after the release of the first album. !AiBoFoRcEn<- is just growing and getting a bit more mature every day... but don't forget: each second is another step closer to death!

[What about the remixers on Face (of) Death?]

Our new MCD called Face (of) Death features 13 tracks! We have been remixed by bands like LEATHER STRIP, VNV NATION, FICTION 8, NEW MIND, XINGU HILL, and REGENERATOR. It's so great to collaborate with bands, most of them being or becoming great friends! It shows how intense the scene is, and that's what we love! We also decided to be remixed by bands who can't be considered "usual remixers". Why always choose 242, KMFDM, SWAMPS, or BIGOD 20? With this MCD, we prove that we don't need major names to get excellent remixes! Just listen to the industrial strength that Jonathan Sharp of NEW MIND managed to put in our music, or the brilliant guest vocals of Patrice from REGENERATOR on album songs like "Ghost of My Life", or "E.W.I.F." and you'll see what I mean. It was a really great experience we will for sure reiterate. We love so many bands and so many friends from all over the globe! Notice that Darrin Huss of PSYCHE and INSIDE also appears on guest vocals together with Anne-Laure H. for an explosive vocal duet on a strong dancefloor remix by !AiBoFoRcEn<- of "The Dying Rose".

[What other artists will you be working with in the future?]

Our main pre-occupation right now is the release of our next single featuring the version of the video with Darrin Huss alone on vocals, a brand new remix by !AiBoFoRcEn<- announcing the new album and we me on vocals this time. Next to this we'll have remixes by HEXEDENE (a.k.a. NEW MIND again, with lots of guitars this time!), TRY-LOK, XINGU HILL, THE DUST OF BASEMENT, AND BEBORN BETON... Add to this another new track remixed by bands like DIARY OF DREAMS, ENDRAUM, HATE DEPT., etc. Then we will continue working on the second album, called SONS PALLIATIFS, which we hope to have ready by summer of 97. We will also continue remixing other bands ourselves. We recently remixed IONIC VISION, ZOTH OMMOG's BIO-TEK (a.k.a. NEW MIND, HEXEDENE, etc.) and we still have to work on VNV NATION, PANIC ON THE TITANIC, HEXEDENE, FUZE BOX MACHINE, THE HOUSE OF USHER, PIERREPOINT, and many more!! Benoit will also release by the end of next year the first MCD of his side project, NERVE CONFLICT, together with Oliver Spring, singer of Switzerland's SLEEPWALK! But let's see what the present brings before anticipating too much!

[Being in the center of the Belgian scene with Side-Line, what can you say about Belgium's past, versus the present?]

In the mid-80's, we had the first generation of Belgian artists with 242, aGRUMH..., NEON JUDGEMENT, KLINIK, VOMITO NEGRO, INSEKT, etc. At that time, there weren't too many electro bands... but the movement slowly started fading away. According to me, the first generation is now! The only exception is Dirk Ivens, who over the years always did his best to link the first and the rising second generation, which he is maybe the best ambassador of with DIVE. Followed then a wave of new CDs arriving on the market with SUICIDE COMMANDO, FUZE BOX MACHINE, us, IMPLANT, IONIC VISION, IC 454, and others should follow! The only problem is that today everyone is trying to play electronic music, and it sometimes becomes hard for labels to sort the gold among the dross. The same problem effects the listener, who does not know what to buy in



front of this load of new releases most often marketed by German companies. All Belgian bands are

signed to German labels... funny?

[Do you think there is a Belgian sound?]

Every band is trying to play its own music, whether it can be born! Electronic music has been incorporating so many varied trends over the last years that I can refuse to say there is a Belgian sound... NO! And personally, we feel closer to some German bands than any Belgian act! And please don't tell FBM that they sound like SUICIDE COMMANDO... they would kick you! Johan has his own sound, and it doesn't sound like any other Belgian band! The most promising band I discovered over the last years is for sure IMPLANT- a band everyone must discover immediately!

[Does working on Side-Line and with CELTIC CIRCLE PRODUCTION influence your sound?]

Of course!! That's a big advantage for us! We never have time to only listen to one very band... we always have to hear new stuff to write about it. In a certain way, this method of work allows us to minimize the influence any one band could have on our music. But, this amazing melting pot most probably influences us unconsciously, here and there.

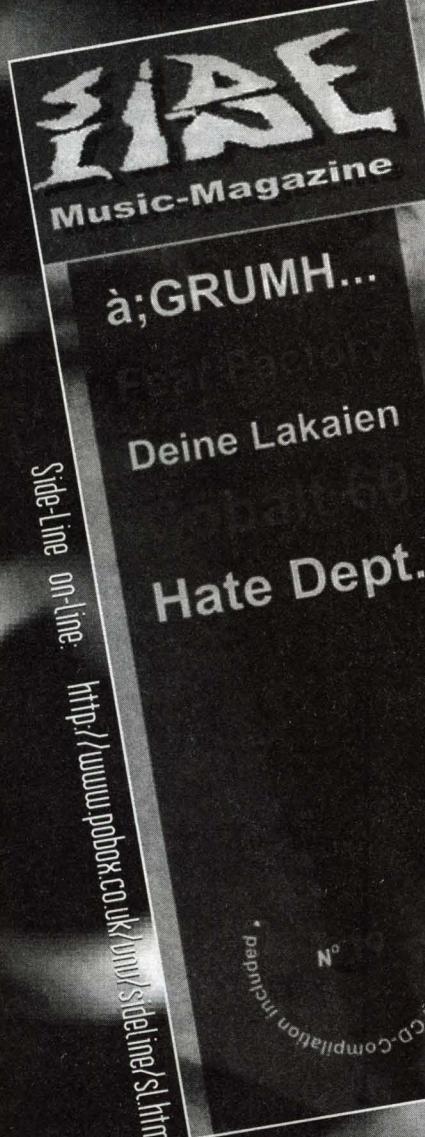
[Are there any other coming projects?]

Well, we are really open to any side project offer - the only enemy would be time. But !AiBoFoRcEn<- will always be our main thing. We have a new single coming with again 13 tracks, and then a very, very varied second album. Lots of remixes, and several CD participations on the way as well!

operative: SATOR AREPO

[ARCHIVE: !AiBoFoRcEn<-] BLACK SLANG . ELIXIR LITIQUE CD . FACE (OF) DEATH MCD . THE DYING ROSE MCD* . SONS PALLIATIFS CD * ■ [ARCHIVE: NERVE CONFLICT (W/SLEEPWALK)] CYCLE OF THE WAREWOLF ■ [ARCHIVE: TOXIC SHOCK SYNDROME (W/SUICIDE COMMANDO+D.P.)] VENEREAL DISEASES ■ [ARCHIVE: FUZE BOX MACHINE] FORBIDDEN GAMES CD ■ [CONTACT: SÉBA DOLIMONT] 135 RUE CHAMP DU ROI, 1040 BRUXELLES, BELGIUM . PROTOCOL: www.pobox.co.uk/vnv/side-line/sl.html ■ [CROSS REFERENCE: SIDE-LINE, CELTIC CIRCLE PRODUCTIONS/KHAZAD-DÜM] ■ END.

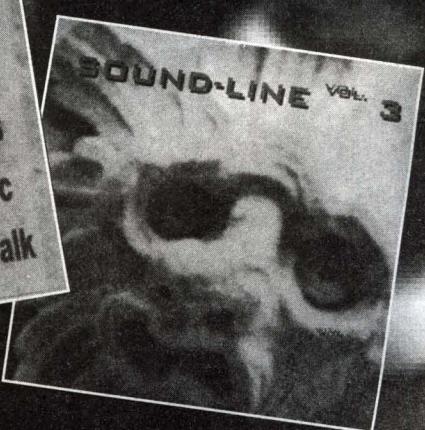
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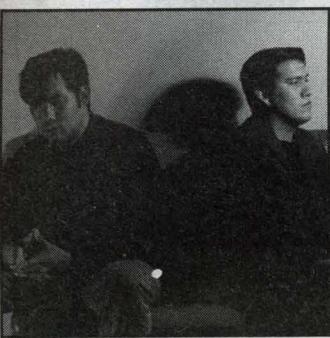
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THE CULTURAL WA

THE ANTIDOTE: WHILE MANY AMERICAN MAGAZINES PROPAGATE THE OUTDATED ELECTRO/METAL CLICHÉ THAT HAS GIVEN THE U.S. SUCH A BAD RAP, IN THIS COLUMN WE PRESENT A SELECTION OF AMERICA'S NEW BREED. IN EACH ISSUE, WE WILL PROFILE SOME OF THE BEST AND MOST PROMISING YOUNG TALENT THAT DEFIES THE CLICHÉS; BANDS WHO PROVE THAT NOT ALL AMERICANS ARE GUITAR-SLINGING MISCREANTS. THESE ARE THE ARTISTS THAT WILL BE SATURATING THE MEDIA IN THE MONTHS AND YEARS TO COME! WATCH FOR THEM HERE AND EVERYWHERE IN THE VERY NEAR FUTURE!

JIHAD

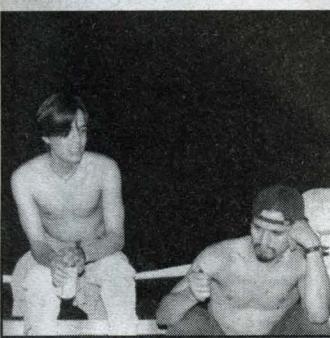


Since their appearance on *There Is No Time*, JIHAD's name seems to come up whenever the infamous MENTALLO & the FIXER are mentioned. It's not surprising, though, since JIHAD's ties to the Dassing brothers actually pre-date MENTALLO. To begin with, JIHAD's vocalist, Rich Mendez, is also the vocalist of the long-standing and newly reactivated BENESTROPHE- the band which spawned the M&T formation. But the association doesn't end there. JIHAD's synthesist, James Mendez, has a lower key project called Trial By Fire, which was remixed by Gary Dassing not long ago. Don't be fooled, though! JIHAD is not

just another side-project, and they certainly aren't trying to slide by on the name of past and present collaborations. Make no mistake about it, JIHAD is a class act in and of itself; a band with true character, intellect, and elegance. Untarnished by current trends, they sculpt timeless electronic symphonies; seething with darkness, atmosphere, and emotion. As James puts it, "The audio sculpture that we manifest is a form of expression true to our hearts, minds and souls." Their debut full-length, *A Prayer In The Night*, has been a long time in the making, and we're almost bursting with anticipation. Luckily, they just released three tracks on Ras Dva's long-delayed *Dora Blue* compilation, all of which perfectly exhibit the grace and charm of this duo. JIHAD is redefining electronic music. Join the crusade.

[JIHAD, c/o James Mendez, 219 Jamaica, San Antonio, TX 78227, USA
mendez@juno.com (James), rmendez@world-net.net (Rich). See also: Ras Dva]

FEKTION FEKLER



Anyone that has even dabbled in the underground electronic scene over the past six or seven years has surely heard the name FEKTION FEKLER. Yet another fraternal duo from Texas, the band was formed in 1990, and over the years they've appeared on no less than five compilations, certainly not the least of which was on the first in Side-Line's incredible Elektrauma series. Robert and John Bustamante released one full-length cassette called *Distressed Tension* on SPH Records and an EP called *Soul Assassin* on Bright Green

Records, then they seemed to have disappeared. Then, almost from out of nowhere, they returned earlier this year, stronger than ever, with new compilation appearances just before the triumphant release of their first CD, *From Here To Heaven*, on Pendragon Records! Musically, they now bear more than a passing resemblance to their neighbors and friends M&T, but with a lighter, more ambient touch. They also incorporate something which is virtually non-existent in this scene: a sense of humor! Imagine that. FEKTION FEKLER don't get caught up in (or trapped by) the gloom and angst that permeates most electro, and they are therefore able explore emotions and styles that are virtually unknown to many of their militant peers. It makes the trip very new, exciting, enjoyable. Texas is breeding electro prodigies - in pairs! Let's get high.

[FEKTION FEKLER, c/o Robert Bustamante, 6517 Cedar Lane, Route 2, box 454, San Antonio, TX 78257, USA. See also: Pendragon Records]

PNUEMATIKON

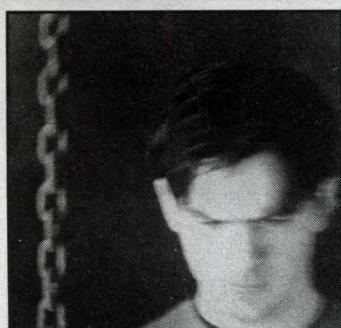
Harrisburg, Pennsylvania is now once again known for something other than nuclear meltdowns! This element is no less lethal, though. It goes by the name of PNUEMATIKON, and it started in 1995 as the solo project of a gifted musician named Ryan Conner. His early tracks were a harsh blend of pure electro rhythms and intelligent guitars, with introspective, lyrics, appropriately mutilated by countless effects. The resulting sound lies somewhere between early XMT and CUBANATE with a flair all its own. But, the man refuses to be tied down and now, PNUEMATIKON is working in a different framework. Depending on his mood, Ryan plays anything from intricate piano concertos to insane hardcore techno, and the new tracks well reflect this diversity. He's also teamed up with a partner by the name of Nate, and there's no telling what could happen next. PNUEMATIKON is a class act. Contact immediately!



[PNUEMATIKON, c/o Ryan Conner, 2429 North 2nd St, 2nd Fl, Harrisburg, PA 17110, USA]

HEAVY WATER FACTORY

Michigan isn't exactly known as a mecca for electronic music, but after hearing HEAVY WATER FACTORY, you might think differently about it. Through innovative use of synths and samplers, duo are actually almost working in a genre all their own. It's a hypnotic realm, filled with dreamy, tueronic sequences, laid back, acidic beats, and a dark, misty atmosphere. Their first CD, *FLUID AND MEAT*, was released on GREYMALKIN PRODUCTIONS, which is actually their own record label. Today Jesse and William have added a third member, Scott, who played guitar and did some vocals on their mid-west tour earlier this year with BATTERY. He will also be handling a lot of the vocals on their new album, *AUTHOR OF PAIN*, which will most likely be released on a much bigger label. That will be a lucky label indeed. Watch out for it!



[HEAVY WATER FACTORY, 526 S. Laurel, Royal Oak, MI 48067, USA . jmcdear@aol.com]

PÄIN KÖNSEPT

From the seedy depths of The City That Electro has Forgotten comes a shining new hope: PÄIN KÖNSEPT is the sole destructive vision of a man named Oren Schmidt, formerly of IRON LUNG magazine. He formed PÄIN KÖNSEPT in 1996, and it's well on its way to carving a niche in this elusive scene. Some tracks, like "Charge Intercept" are already getting lots of club play all over the east coast! Cold, sharp sequences, manic, distorted vocals, repetitive rhythms, and sparse samples... PK's

hard and fast minimalistic mayhem is well suited for any progressive electronic dancefloor, and every DJ that experiences this madness seems to agree. The konzept is simple: Development through Destruction.



PHOTO: JASON GRAHAM

[PÄIN KÖNSEPT, c/o Oren Schmidt, 50 Danai's Trail, Roslyn, NY 11576, USA . pepper3680@adcom]

ASTELAND

T.H.C.



From out of the ashes of the legendary STEROTAXIC DEVICE comes an entirely new beast. T.H.C. stands for THE HARD CORPS, and it's actually been around for a few years. It was a collaborative effort between George Sarah of STEROTAXIC, and Jeremy Daw of YEHT MAE. The two split due to creative differences, and George kept the name (though Jeremy also used a few of the songs for YEHT MAE). Now, George is taking T.H.C. to new heights, with help from his most recent collaborator, Q, of ÜBERZONE (ex-DEATH METHOD). The new T.H.C. album, CONSENTING GUINEA PIG, should be out by the time you read this, and again, as with everything George does, it tackles the dire subject of animal rights. We expect that it will again be a hardcore, militaristic, electro/techno mind-

fuck for the floors and the 'phones. George also has two new side-projects that will be unleashed soon. BLEEK is a project of noisy excursions, and will be released on Dirk Ivens' DAFT label and FCR's FUSED COIL sub-label. CATHEXIS has a more ambient edge, and will most likely see the light of day on CLEOPATRA'S HYPNOTIC label. All will be necessities!

[T.H.C., c/o George Sarah, 6240 Whitsett, #301, N. Hollywood, CA 91606, USA
georgesarah@earthlink.net . See also: Fifth Column/Fused Coil Records, Daft Records, Hypnotic]

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MEDIA ON SLAUGHTER

ABSCESS : JOURNEY (CD . Glasnost)

ABSCESS are back with the follow-up to their phenomenal 1995 debut that shook the very foundations of the electro underworld, and this time, they're gonna raze what's left. JOURNEY is a mind-warping, psychotic excursion through the dark, twisted realms of the subconscious, and you're going to need a helmet. Layer upon layer, Jan and Sunny spin an intricate web of harsh groove dementia that will open your mind, and pack the floor. They exhibit skill and elegance far beyond their years, and could go blow for blow with anything else Europe has to offer. With killers like "Vicious Cover" and "Secret Of Resurrection," ABSCESS are blazing the trail (and the dancefloor) for countless others to follow. They're one of the initial pioneers that are taking modern electro to a whole new level of consciousness through the use of ambience and mood, while also fully exploiting various other styles and textures. JOURNEY is a very diverse album, as psychotic and schizophrenic as an intense trip, and it spans the entire spectrum of emotions. Two vocalists allow for this broad range, complementing the music and each other. They carefully guide you on your expedition. Strap in and take ABSCESS' JOURNEY To The Other Side Of The Mirror! [sAge]

[ACTIVE] MEDIA DISEASE : LOST (MCD . Cyberware Productions)

When the worlds of electro, darkwave, crossover, and pop music meet, the results can be a very interesting. It can also be a very dangerous juncture, because there's often a tendency to stray too far off into one direction, thus incorporating some of the negative elements that each style undoubtedly embodies. This is not the case with [ACTIVE] MEDIA DISEASE. They stand at such a juncture, borrowing components of each genre, without falling into the trappings of any of them. They remain hard without alienating, dark without trying to be "evil", and accessible without being tawdry. Even the abundance of guitars are superbly placed, and not overdone. It's not so much that they fuse all of those elements, but rather that they embody them as a whole. Lost is a four track disc, showing four different faces of [AJMD]. From the electro/death rock opener of the title track, to dark sadness of "Friends And Freaks", they show that goth can have a place in electronic music if it's done properly. "Contact Defect" follows, kicking up the pace a bit with hard electro rhythms and great distorted vocals, placing a worthy guitar riff well in the back for additional power, a lot like recent ABSENT MINDED. On the closing "Sugarcorpse", they have a strong grasp on the crossover sound when the guitars screech in, but they never loose the dark, melancholic, electrofied intensity of the intro. [AJMD] are an extremely promising, talented, and diverse act, it's now a matter of seeing what they do on a full-CD. I can't wait! [sAge]

AGHAST VIEW : CHEMICAL STORM (MCD . Cri Du Chat Disques)

Brazil's finest released this MCD back in 1995, but we forgot to mention it in their discography last time (Sorry, guys!). It's a brilliant five tracker with three very different remixes of NITROVISERAL's "Chemical Warfare", plus two mixes of the new track "Collateral Effects". Two constructions of the high energy structure of "Chemical Warfare" appear, each with very different drums and vocals, and slightly altered rhythm patterns. Both are perfectly suited smashers for any electro dancefloor! The third mix completely reworks the track into a slower, INSTRUMENTAL, more percussive attack with the famous AGHAST VIEW depressive atmospheres. The new track "Collateral Effects" kicks things up faster than before, foreshadowing the intense BIOPSY project with SWAMP TERRORISTS-like guitar samples and dance beats. The remix of it, "Collateral Effects of Chemical War" is a schizophrenic monster, starting off with manic beats, sound effects, and again guitars, but ends in a long sample construction filled with noise. This is a must! [sAge]

IAIBoFoRcEn- : ELIXIR LITIQUE (CD . Khazad-Dûm)

Almost a year ago now, The Sucking Fly and Cathodic Funeral of the famous SIDE-LINE MAGAZINE team presented their debut album from their own musical project, IAIBoFoRcEn-. Already on their first album, they are collaborating with members of such veteran electro bands as PAGE 12, SABOTAGE Q.C.Q.C.? , and PIERREPOINT! Here we find a broad range of electronic styles, from soft and melodic to very harsh and danceable with a lot of variation in the vocals. The vocal deviation is partly because of the guest appearances by Isabelle of SABOTAGE Q.C.Q.C.?, Peter of PAGE 12, and David of PIERREPOINT. A recipe for success? I think so! Not only because of

the contributors, but mainly because TSF and OF are talented and diverse in and of themselves! Even with all of the variety, most of the album is very cohesive, catchy and accessible - not electro-pop, but certainly poppy electro! This is something for everyone, and everything for some! As TSF might say himself - to check out in emergency! [Drew]

IAIBoFoRcEn- : FACE (or) DEATH (MCD . Side-Line/Khazad-Dûm)

Already this Belgian duo strike back - now as a trio! Not only do they now have a third member, but they've got some great new songs, plus everyone from LEATHER STRIP to XINGU HILL doing remixes for them! The title track is only an intro, while the focus of this 13 track MCD (MCD??!) seems to be the new song "The Shepherd's Deathline". That's where we find excellent remixes by LEATHER STRIP, NEW MIND, and NEUROACTIVE. Then we find REGENERATOR remixing Elixir Litique's "Ghost Of My Life" and "E.W.I.F.". FICTION 8 have their way with "Ghost Of My Life" also, and VNV NATION give "E.W.I.F." a whirl, too. The hard, trance/techno XINGU HILL work wonders with "Feel The Icy Blast", and IAIBoFoRcEn- do their own mix of "The Dying Rose" with PSYCHE's Darrin Huss standing in on vocals! Two other goon new songs, and one more remix of "The Shepherd's Deathline" round out this incredible disc. None of the tracks appear in that order, but arranging this remix bonanza by remixer seemed appropriate, so live with it - and buy it! [sAge]

ALBOTHI : ALI (CD . Sub/Mission)

ALBOTHI are one of the most bizarre acts on Italy's ever-so-diverse Sub/Mission label. This trio turned quartet play some of the most extreme jazz/grindcore stylings ever. Like the avante jazz thrash of GOD or John Zorn, ALBOTHI are crazed freeform noise psychos. Samples, piano, saxophone, manic screams, discordant anti-melodies, spaced out effects, off beat percussion - this is crazy shit! It's not my thing, but Albotti are definitely an extreme band from another galaxy! [Drew]

ANSTALT : BRILLIANCE WITHOUT PHASE (CD . Tatra)

Norway's ANSTALT have been active for many years, although I must admit that I'm entirely unfamiliar with their work. That's okay though, because this disc is apparently a collection of their works between 1990 and 1995. No less than six guys comprise the band, and five others are noted as former members. While this type of situation usually provides a band with too many diverse influences for their own good, ANSTALT remain focused and consistent while exploring new dimensions of electronic music. Quite strongly rooted in an electro/EBM dancefloor vein, they effectively incorporate lush, dreamy melodies, and quirky effects into rhythmic progressive electrodance. The music is slightly repetitive, but other than that, it's not altogether different from HAUJOBB's recent work. The vox are provided by two different vocalists, and span a broad range of styles giving Anstalt many different faces. Some are angry and distorted, some are more mellow and distant, some are standard shouted EBM, and some are even melodic, but all work well within the framework of the songs. The older tracks are certainly more straightforward, but with the experimental direction they're working in now, ANSTALT could emerge as a prominent leader of modern progressive electro [Drew]

ARDENTLY DESIRED : BORING BEATS (CD . Placebo Records)

Released in 1994, in a limited edition of 500 copies, this is the world's first shape-CD. Yes, the disc is actually shaped like a crank, but the cut of the edges is very rough. It's quite a gimmick though, and since then the technology has been perfected, so we can surely expect to see a lot of these in the coming years. Shaping aside, the music is skeptical at best. ARDENTLY DESIRED use a lot of outdated technology, which ultimately results in an outdated sound. Much of the disc reeks of mid-Eighties chintz and cheese, at times bordering on the likes of THOMSON TWINS at their wankiest. Other tracks are straight-forward goth with out-of-key vocals and sequencers. Hidden amongst a lot of second-rate songs are a few real killers like "The Return", and "We Know The Facts", and these are a couple of points at which A.D. really shine, but 80% of this disc is filler material. Ten years ago it might have been impressive, but the fact is that for 1994, it just sounds old. [Drew]

ARTEFAKTO : TIERRA ELECTRICA (CD . Opcion Sonica)

Mexico's flagship electro act released this third album in 1995, but it somehow didn't break through like their last work did. It's a little strange, because this is an even more mature work. Maybe it's because Sascha Konietzko didn't make an appearance on this one, or maybe it's because ZOTH OMMOG didn't license it, but whatever the reason, it's a shame, because it's a great album! They move more towards a guitar sound on here, but it remains in the background most of the time, and they never dominate the mix. Some bands should take notes. ARTEFAKTO introduce some more spacy sounds on this disc, and some much more complex compositions. The vox are again mainly in Spanish, and again highly distorted. No surprises there. Most of the tracks are well suited for club play, with upbeat danceable rhythms and very catchy tunes. Not melodic, but catchy. Intense and sublime. [sAge]

ATTRITION : STORY (CD . Relic)

STORY is a 10 track sampler spanning the 14 year career of seminal UK electro artists, ATTRITION. ATTRITION's trademark is the counterpoint between the dark vocals of Martin Bowes and the operatic vocals of Julia Waller. All of their styles are represented here, from the ambient soundscapes of "The Big Lie" (from 1995's EPHEMERA) to the electro-funk of "Shrinkwrap" (from 1985's SMILING At THE HYPOGANDER CUE), the harder edged industrial of "At The Fifteenth Gate" (from that 1988 release of the same name) to haunting goth/ethereal of "A Girl Called Harmony" (from 1991's A TRICKY BUSINESS) and, finally, to the dark electro-dance of "White Men Talk" (from 1996's THREE ARMS AND A DEAD CERT). There is also a preview of the brand new release called ETUDE, which is classical versions of older material, utilizing the talents of Paris opera violist Franck De Mateis (also featured on THREE ARMS). [Stefani Goldman]

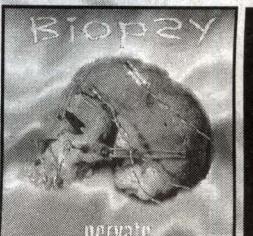
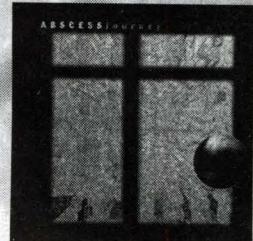
BIOPSY : NERVATE (CD . Cri Du Chat Disques)

What happens when a handful of Brazilian electronauts listen to way too much SWAMP TERRORISTS? A: They move to Switzerland to become roadies. B: They start a South American fanbase called Rain Forest Terrorists. C: They toss some of their favorite metal albums into the sampler, fire-up the sequencers and produce an album that kicks as hard as it grooves. If you guessed C, you probably already own this CD. BIOPSY is the downtime project of Cri Du Chat's premier EBM act, AGHAST VIEW. Unlike the more traditional beat play of AV, this project seems a lot more adept at creating interesting and sometimes even awkward dance floor fuel. With a bevy of electronically raped metal guitar samples, overly distorted vocals and raw anger (not angst), BIOPSY actually manage to do something somewhat innovative despite the typical nature of their ingredients - they DONT rock! Yeah, there's enough guitar here to insight a pit in even the most docile trailer park metal crowd, but everything is way too processed and bent to be that trite. There's nothing wrong with the union of dance beats and guitar when they are combined to compliment one another in a somewhat exploratory manner. Unfortunately, most groups just sound like metal bands who hired a keyboardist once they found-out that head-banging was on the out. On the flipside, BIOPSY are keyboardists who sought the opposite and are further proof that this approach to things seems to be working a little better. Rock On! [Masona]

BIO-TEK : A GOD IGNORED IS A DEMON BORN (CD . Zoth Ommog)

Jonathan Sharp is finally getting his just deserts, and this is one of his many recent side-projects. This time, he has some help from the already famous Belgian IAIBoFoRcEn-. NEW MIND's second full-length, ZERO TO THE BONE, was a very techno-influenced album, and I was really expecting that this would be, too. But no, this much more closely resembles the older sound of Sharp's NEW MIND, before he was infected with the British techno virus. Actually, surprisingly enough, there are very little techno sounds on the entire album. Instead, he hits us with a solid, dark EBM disc. It's not quite as dark as old NEW MIND, but the PUPPY influence that is so prevalent in Mr. Sharp's early work is very noticeable here. A God IGNORED... flows with smooth electronic precision and distorted madness. VNV NATION and IAIBoFoRcEn- contribute fine remixes of the excellent "Die Sect", too. Some well placed dark instruments really add to the nightmarish atmosphere. A few of the samples are a little bit cliché, but that's very forgivable. Nothing groundbreaking, and with the people involved, I thought it would be, but it's still a damn fine dark electro/EBM

digital



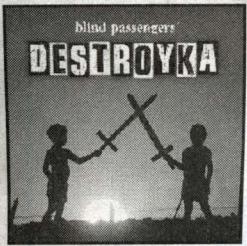
GHAST VIEW
CHEMICAL STORM

IAIBoFoRcEn-
FACE (or) DEATH

ARTEFAKTO
TIERRA ELECTRICA

BIO-TEK
NERVATE

digital

BLIND PASSENGERS
DESTROYKA**BLIND PASSENGERS : DESTROYKA**
(CD . Synthetic Symphony/SPV)

BLIND PASSENGERS re-emerge with an all new sound. On their second album, they add hard and heavy rockin' guitar to their highly melodic synthpop. It's an unusual and satisfying convergence, and they're carving a brand new niche! There's certainly a dark, romantic element to their bubble gum pop melodies, giving them an edge that most synthpop doesn't have. Then there's the fact that this album is virtually overflowing with emotion. Positive emotion and uplifting energy. The sampled guitar is a very predominant factor here, but there's absolutely no way you can pass it off as crossover. Sure, BLIND PASSENGERS are now merging everything from EBM to techno to metal to pop with even some hip hop beats, but it's almost as if they're dissolving the boundaries between them rather than combining the elements. There's enough commercial appeal here to make them teenybopper MTV icons even here in the US, but there's also enough strong electro elements to gain them respect and club play in the most underground of scenes. This is something that might unite hardcore fans from all genres on the dancefloor. There's something for everyone. [sAge]

BLIND PASSENGERS : RESPECT YOURSELF
(CD . Synthetic Symphony/SPV)

After two full CDs and four MCDs, BLIND PASSENGERS are breaking in a big way all over the musical world. With *RESPECT YOURSELF*, the second single from their chart-topping latest *DESTROYKA*, they are certainly aiming for the dancefloors - the techno dancefloors, really. They take the already danceable and excellent track "Respect Yourself" and turn it into rave and ambient hits! Trading melodies for pounding beats and spacy sounds, the two remixes range from pounding hard tekno to tranced out experimental with great results! They also offer a new b-side track, and even if it's not the hit that "Respect Yourself" is, it's still a very catchy hard synthpop tune! Get this at once! [Drew]

BRIGHTER DEATH NOW : INNERWAR
(CD . Cold Meat Industry)

As you may know, BRIGHTER DEATH NOW is a project by Roger Kamannik, who founded the COLD MEAT INDUSTRY record label in Sweden. On *INNERWAR*, using just tape recorders, some effects boxes, and an old drum machine, Roger creates a terrifying wall of noise that would make most death metal bands go running for the hills. Screeching, blistering tales of hatred, war, and child abuse. As the little sticker on the front of the CD box says, "INNERWAR is total electronic abuse for those obsessed by the darkest and most evil music within the industrial underground." If you're looking for snappy beats and happy little melodies you can whistle in the shower... well, you'd better hang onto your checkbook. On the other hand, if you're a truly twisted person who enjoys a challenging listening experience, then it's your time to rejoice. This is your lucky day. But this CD, Use it to terrorize your neighbors, torture your dog, or possibly get yourself evicted. And if you decide to throw a BRIGHTER DEATH NOW Dance Party, then give me a ring. I'll be right over. [Dave Scott]

Brume : Anastomose
(10" picture disc . Ant-Zen)

The latest work of this very long standing French artist comes to you in an exquisite 10" picture disc on the famous ANT-ZEN, of course in limited edition with artwork execution by SALT. I'm not familiar with any of BRUME's previous work, so I'm sorry but you won't get any historical views on this. I can tell you that even as far as picture discs go, this is aesthetically outstanding. The A-side shows an intricate web or tissue-like pattern, with a skinless human figure affixed at the top, and the B-side shows a wonderful image by the famous Francois Duviplier. The sounds embedded in this disc are frightening and provocative atmospheres generated by tapes and various other instruments. Strings, drones, feedback, sometimes even harsh noises are abound here, creating a very spatial landscape that is easy to lose yourself in. Very experimental, but not too extreme that a novice to the genre couldn't get an abundance of pleasure from listening. [sAge]

CHILDREN WITHIN : THE COUNTLESS GALAXIES
(CD . October)

Better late than never. Although CW's debut CD was released in 1994, it had not been mentioned anywhere in print on this side of the world and that's damn shame because this Swedish duo is one of the best e-pop bands in the whole world and this disc is proof of that. From beginning to end the disc is packed with some of the most melodic e-pop dance tracks I've ever heard. Both Joakim Thureby and Henrik Krongberg have strived to create a sound that is reminiscent of the 80's electronic wave but with a 90's twist. Astronomy and new age themes persist throughout the thought provoking lyrics and the spacy sounds and effects used throughout the songs mirror these themes. Even if you don't believe in those things enjoy this disc for the strength and catchiness of the

songs alone. It is no wonder that Swedish electro bands voted the band both Band of the Year and Newcomer of the Year in 1994. This is definitely one happy and uplifting disc that delivers. [Surge]

COLD : DISINTEGRATION
(CD . Sub/Mission)

COLD DT have apparently been floating around the Brazilian scene for quite some time now, but this is their first CD release. It leaves me a little uneasy. It sounds to me as if SYNTHETIC ZOO were to invade SIMBOLO's studio, this would be the outcome. Now that's not a bad thing, I don't find it particularly enjoyable. It's too much of a hodgepodge. There's elements of everything and everything from crossover and pop to techno and industrial. Plus the whole thing is very under-produced. The songs are very abrupt, quickly changing their entire directions. Nothing flows. As with SYNTHETIC ZOO, maybe I'm just missing the point. I don't know. What I do know is that if you're not a fan of very chaotic and multifaceted music, you should probably pass this one up. [sAge]

CHAINGUN OPERATE : BINARY IDOL
(MCD . Cyberware Productions)

CHAINGUN OPERATE's long delayed CD debut is finally here! Their two demo tapes left everyone scrambling for more, and BINARY IDOL is finally here. Here we find their compilation smashers "Netspace Cowboy" and "Soltitude", and also four new tracks, plus one remix by the famous LEATHER STRIP! If all you've heard from this trio are the compilation tracks, you will be in for quite a surprise! Especially the well-known "Soltitude" only reflects one side of this multi-faceted band. The newer tracks are harder and faster, with pounding rhythms, dark melodies, and usually harsh vocals. They sometimes remind of the intense growlings of CAT RAPES DOG's Joel Rydström, even if the band doesn't see the similarities! Musically they even seem to pay homage to their Scandinavian neighbors, but only on occasion with a three chord progression or such. Otherwise, they blend hard electro bass and beats with darkwave atmospheres in a beautifully apocalyptic unification. The LEATHER STRIP remix of "Dark Goddess" (appropriately renamed "Leather Goddess") is perhaps the biggest surprise of this disc. He adds STRIP elements, but only as subtleties. The song remains very CGO, with a hint of STRIP in the undertones. It doesn't matter, though. CHAINGUN OPERATE handle things more than aptly on their own! [sAge]

CHASSALLA : PHOENIX - OUT OF THE ASHES
(CD . Oblivion/SPV)

A lot like a phoenix, CHASSALLA arise from the ashes of their previous electro sound, this time on SPV's newest sub-label, OBLIVION. What? Chassalla - on SPV's new gothic label? Yes, they return this time in a very gothic wave mode with electronics only present really as keyboard accompaniment. PHOENIX is a very varied work, ranging from romantic death rock to classic darkwave. They sometimes fall into the trap of goth-rock redundancy, and some metal guitars even rear their ugly heads, but for the most part, CHASSALLA now exist along the lines of ENDRAUM or LA FLOA MALDITA, with sombre atmospheres and an occasional upbeat tune. Not particularly to my taste, but as far as darkwave goes, CHASSALLA have it pegged. [sAge]

CIRCUS OF PAIN : THE SWAMP/MEAT INTOXICATION
(MCD . Sub/Mission)

As the title suggests, CIRCUS OF PAIN is a collaboration between Sub/Mission acts MEATHEAD and SWAMP TERRORISTS, with a little help from some members of PANKOW and TEMPLEBEAT. The artwork hints (!) that bizarre sex is the theme here, and indeed upon listening, this is the case, with titles like "Remove my Skin", "Dick Smoker" (a MEATHEAD track), etc. As so often with SWAMP TERRORISTS' releases, your money goes a long way, this MCD clocking in at 38 minutes. The SWAMPS' influence doesn't end there though. The music itself is dominated by their (unique) style: big break beats, incisive metal guitars, and funky hip-hop type vocals rule the proceedings. MEATHEAD's brand of noisy metal-crossover rarely raises its head. Even their own remix of the SWAMPS' "Right Here" (from the COMBAT SHOCK album) is firmly rooted in the Swiss duo's territory. Best song here is "Remove My Skin" (Paolo F. remix), a driving track with less of a hip-hop feel than the others. Also worth a mention is the last track, a seven minute experimental outing which reminds me at times of even ESPLENDOR GEOMETRICO! A fresh, stylish, and damn funky release, even if it is a little old by now. Well worth the money, and a must for Swamp Terrorists fans, but the first time buyer would probably be better off purchasing a ST disc. [Bacteria]

COLD : DISINTEGRATION
(CD . Sub/Mission)

Now this is odd. At first I see a very interesting and obscure cover art and stark layout. With the name and appearance, I was expecting a very experimental and noisy industrial work. Especially with PANKOW and KOWP remixes, I was certainly expecting a more electronic work than this. Instead, COLD are very crossover. They do the wall-of-sound chunky guitar along the lines of GODFLESH; slow and deep and

hard. The vocals are very typical of this sort of thing, too. Screams and growls about pain and suffering. COLD offer some melodies or feedback to break the monotony, even some punk and meanderings, but nothing that makes up for the metal clichés. Not even the PANKOW and KOWP remixes caught my ears. [Drew]

COLLAPSED SYSTEM : BERLIN 2001
(CD . Zoth Ommog)

That poppy electro aficionado Torben Schmidt at ZOTH OMMOG has discovered yet another soft EBM smasher that will surely bring fans of synthpop and electro together again! After a strong debut, COMMERCIAL ASSHOLE, and the smash hit GHETTO KING single on MACHINERY, COLLAPSED SYSTEM join in the resurgence of the ZOTH OMMOG. With powerful synthetic structures and delicious melodies, COLLAPSED SYSTEM will have the whole Lab here humming along for weeks to come! And coooh, that strong, wonderful voice! Combining the power and accessibility of ZERO DEFECTS with the bubble gum ambience of say, ELEGANT MACHINERY, COLLAPSED SYSTEM are poised for the fusion of genres and dancefloors! Watch out! [sAge]

COVENANT : SEQUENCER
(CD . Memento Materia)

Here's a second helping of futuristic EBM/gabber for those of you left unsatisfied by COVENANT's debut DREAMS OF A CRYOTANK. While the group seems to have taken a more technological approach to this one, their standard trademarks are still present - strong EBM swings, neck breaking tempos, gallant vocals in the vein of FRONT 242's JL DeMeyer, etc. But, above all else, it's the melodic concourse, charisma and sense of majesty that makes COVENANT such a find. Everything about SEQUENCER seems so calculated, so precise, so planned - the nature of electronic music. And while it's easy to say that dementias best found using unfeling instruments, it's not easy creating music that can be termed "inspirational" when dealing with these same tools. COVENANT, however, have done a masterful job at inspiring their samplers and have brought new levels of drama to their own sequencers in creating a truly triumphant release. [Masona]

CROCODILE SHOP : BENEATH
(CD . Metropolis)

The New Jersey-based CROCODILE SHOP, have signed with METROPOLIS, and BENEATH is an excellent follow-up to their debut, CELEBRATE THE ENEMY, (and the subsequent CRUSH YOUR ENEMIES remix disc put out previously on TINMAN). This is like getting two discs in one, since tracks 9-13 are remixes of tracks 8, 6, 3, 2, and 1, respectively. Some of the material here reminds me a little of UP EVIL era F242. It's aggressive without resorting to overuse of guitars. In fact, there is little guitar use here, other than a fretless bass, which just adds punch, and some guitar samples are infused only to add depth to the rhythm sequences. This is very refreshing electro-pop with an aggressive edge, with some electro-funk elements thrown in. This release would please fans of the more recent, less guitar-heavy HATE DEPT. I really like the remix tracks 9-13. "Beneath The Valley," is an experiment in ambiented electro-funk, and uses the same lullaby sample that FLA used on "Concussion" (from the "Corrosion" album). My favorite track is "White Lies," the remix of the track, "White Noise." I guarantee this song will stay in your head for a long time after the CD is over. There are also some techne elements in the tracks "Higher," and "Driver Down" (a 13 minute mix!). Definitely something for everyone—this CD really kicks! [Stefani Goldman]

CYRNAL : TRANSFIGURATION
(CD . Titanium)

Here's something a bit left of any center - a well produced batch of electronic gashes that should appeal to followers of the early NETWORLD sound founded by groups like MOEV and especially CHRIS & COSEY (sometimes the similarities are frightening)! It's certainly not electro, it's definitely not EBM, just think of it more as a romanticized form of post-new wave with an intellectual feel. Fear not though, while CYRNAL's music is definitely the creation of a well-rounded artist, she seems just gritty enough to forge the trite "rose petals n' aura" vibe that plagues most "art gallery" releases. New age? Certainly not! Electro-pop? Sure, why not? But, let's not forget about the 80 page booklet that encases the CD! The most interesting part of this is a section titled "The Dream Sequences" which details 101 of CYRNAL's neurotic nap time visions - sure fire for adventurous tribes. [Masona]

D-PRESSIV : GEFALLENER ENGEL
(MCD . Maschinenwelt)

This release is a little surprising for me. It's not really in the hard EBM style that this new label has already become known for. Instead D-PRESSIV take a more romantic electro-wave approach. The voice is quite seductive, and they often wander off into the realms of harder electra and lighter synthpop, but usually they say firmly rooted in dark electro wave. Occasional female vocals and some very memorable choruses and melodies make this disc interesting, but rather forgettable. Again MASCHINENWELT offer a beautiful

shape-CD, this time with the shape contouring to the image of the angel on the disc. It looks really nice, but there's no insert and only minimal liner notes. This is proof that the gimmick of the shape-CD may grab your attention, but if the music burned onto the disc can't hold it, there's really no point. Not a bad release at all, but nothing to write home about. [sAge]

DA DA SPASTIC : FUCK YOU GOD (MCD . Da Da Spastic)

DA DA SPASTIC are British act that I've never heard of before, and frankly, I don't care to ever hear of them again! They play moderately interesting experimental electro, with lots of noises and some samples. Truthfully, the music isn't that bad, even though it's a tad quirky. Some techno and industrial influences mesh with basic EBM structures and even some useful guitars. The vocals, however, and cause irreparable damage. They are a terrible cross between a less intelligent FOETUS, and a less fun SHEEP ON DRUGS. Unfortunately, they are also clear enough that you can understand the pathetic lyrics. Look at the title. Senseless, immature, and just plain ridiculous. [Drew]

DAILY PLANET : RADIOACTIVE LOVE (MCD . Energy Rekords)

RADIOACTIVE LOVE is the latest single from Sweden's synthpop sensation DAILY PLANET. It's a precursor to their new album, THE TIDE, which is out by now, as well as one of the catchiest damn tunes I've heard in a long time. Lots of analogue and techno sounds, soaring melodies, smooth beats, and a soft high voice - a brilliant composition! Two upbeat tracks are taken from the album, plus there is a slower e-pop ballad as a bonus track. Yes, the title track is cheesy love song, and all the tracks are cheesy pop songs, but this stuff will have you singing along in no time, no matter how hardcore you think you are! DAILY PLANET infiltrate your head with perfect melodies and quirky sounds. They're fun. The synthpop crowd is eating this up, and you just might, too! [Drew]

DARK VOICES : THE WAY IT IS (CD . Synthetic Symphony/SPV)

SYNTHETIC SYMPHONY continue on their way with commercial friendly EBM. DARK VOICES are a brand new band for me. I think this is their debut, and I can tell you one thing right from the start - they are anything BUT "dark". Just the opposite. This is very light and "safe". I think they might be trying to shock people with samples of sex and such, but to me they just sound immature. The production quality is high - good, full recording and all - but the music is regressive. DARK VOICES take standard EBM patterns with some ever-so-trendy techno FX and beats, occasionally add some interesting world music or piano elements, and then lay a weak voice over it - half whining, half whispering. It just doesn't convince me at all. The lyrics are mostly sappy love songs, and that doesn't help their case in the least. They're like the VANILLA lot of EBM. I could picture this trio all dressed alike on stage dancing in unison on stage like NEW KIDS ON THE BLOCK. The disc has its moments. Their cover of "War" is moderately interesting, or at least an interesting choice of cover songs, and sometimes their electropop is fun enough to sing along. But, for the most part, this is bad top-40 material. No thanks. [sAge]

DDAA : NOUVEAUX BOUINAGES SONORES (CD . Front De L'est)

This is FRONT De L'est's first CD release, already from 1992. It's also a very difficult release for me to review. I know nothing of this band, other than the fact that I think they have quite a bit of other releases out. This came with no biographical information, so I could be very wrong. I do know, however, that the disc is very experimental, tribal, ambient, and ritualistic, and this is a genre that I have no knowledge of. So, please take this review with a grain of salt, as I admit fully that I am not qualified to do it. The only thing I could possibly compare it to, with my very limited background, is the rhythmic ritual of MUSLIMGAUZE or HYBRYDS, but I'm quite sure that that is a disservice to both. DDAA are very sparse, very ethereal sounding - filled with what I believe are samples of chanting in strange tongues. It's enjoyable, in a very sombre way - very obscure, and also disturbing at times. Interesting. [Drew]

DEEP RED : THE AWAKENING (MCD . Candyland Entertainment)

Hailing from the state of Florida, DEEP RED is Martha M. Arce and D. Castro. This duo presents their first CD release with a very professional production and a potpourri of elements consisting of, but not limited to, ambient, gothic, darkwave, ethereal, tribal, and electro-goth. From the very beginning of track one, I knew I was in for a treat. Names like Sarah McLaughlin, Siouxie Sioux, and Tina Root come to mind when listening to the

female vocals. The song structures and compositions are reminiscent of DAS ICH, ENYA, SWITCHBLADE SYMPHONY, PARALYZED AGE, and others that have a gift for blending keyboards and vocals into a rich feast for the ears. From the beauty of "Holy You", to the darker soundscapes of "I Live", this disc has a placard for many areas of the emotional spectrum. I haven't been this enraptured by a release in this genre since DAS ICH's STAU. Quality and talent seep from this duo. They'll be supporting PROJECT PITCHFORK on their spring tour, and they have tracks on several upcoming compilations, like CLEO'S GOTH BOX, and the TRIBUTE TO SIOUXIE AND THE BANSHEES. [Wayne Reddish]

DEEP RED : I LIVE (MCD . Candyland Entertainment)

DEEP RED already present a new output, with the big names of PROJECT PITCHFORK's Dirk Scheuber and CASSANDRA COMPLEX's Jürgen Jansen tweaking the remix controls. The booklet doesn't say who mixed what, but those were the two responsible for the Coin and Capuchin mixes of the title track, and the Flush mix of "Red". Both appear in standard form on DEEP RED's debut CD, THE AWAKENING, but these two masterminds have their ways with them here. All three mixes retain the full bodied character of the Floridian duo, while taking them in new directions. The Coin mix of "Live" gives the track a groovier hip hop beat, but stays close to the original electro/acoustic femme-goth composition. The Flush mix of "Red" sets the ethereal track to a funky techno rhythm. "Live" also appears in its original mix here, but by far the masterpiece of this single is the Capuchin mix of that song. It's a brilliant analogical electro work that lays the track's dark melodies and Martha's soaring voice over a deep, steady technic groove. No doubt, this is the band's best work. [sAge]

DEUS EX MACHINA : VIDEOHIPERESTHESIA (CD . Opcion Sonica)

The Mexican "duo cyber" of Anarkoma and Lobo 14 return with their second CD on OPCION SONICA. This incredibly dark EBM follow-up was strong enough to grab the attention of the new German label OUT OF LINE, who licensed it for European release. It's an exceptional harsh electronic trip with industrial overtones and powerful sequences. Distant screams and samples permeate their rhythm driven cybernetic hell, while Lobo 14's indecipherable vocal distortions rage through analog manipulations (in the harsh Spanish language). Videohiperesthesia is a violent, angry, symphony of technological destruction, beginning to end. Like a system crash, chaotic sounds violate danceable electro gems that will finally put DEUS EX MACHINA on the map. Wonderful. [sAge]

DIE MASCHINE : BRAINFUCKER (CD . Dion Fortune)

Once in a while, DION FORTUNE give a wonderful electro showing amongst their mainly darkwave line-up. This new release from DIE MASCHINE is such a performance. It's a full CD of remixes of older material, but I must admit that I'm not familiar with the band at all, so I don't know how the remixes compare with the original versions. What I can tell you is that, at least now, DIE MASCHINE are a high energy electro duo from Köln, the same city DION FORTUNE is located in. The brand of electro they play is pretty standard, danceable and upbeat, very bass line oriented with sound effects, melody, and even an occasional manipulated guitar sound. The voice is a central element of all tracks, and it's not standard fare. It's higher in pitch, not like some sixteen year old kid, but like someone who doesn't want to (or can't) produce the deep bellows that this type of electro is usually accompanied by. He's convincing, and very enthusiastic about the tracks, but it won't appeal to all. The voice carries each track the way old punk vocals carried classic tracks with minimal musical backing. In a way they remind me of early PARANOID, with their standard electro dance tracks and high energy vocals. Not as gritty, though. [sAge]

DIGITAL FACTOR : ON DEMAND (CD . Hypnobeat)

After the HARD release of the F.A.L.L.I.N.G. DOWN MCD and the HARD/HYPNOBEAT "friendship" full-length CD RELATIONSHIPS, the strong trio of DIGITAL FACTOR re-appear, this time licensed from HARD to HYPNOBEAT. While their older works were good and memorable, they couldn't shake comparisons to the likes of LEATHER STRIP (listen to "Living On the Edge". AE Jr.). But now, DIGITAL FACTOR emerge with their own powerful and voice. From electro/techno smashers to hard EBM/industrial compositions, they now have much more coherency and consistency, and ON DEMAND is "whole" as an entire work. Previously, they were patchy. Some tracks kicked, but others lagged behind. This disc is strong the whole way through, offering more than enough stomping anthems to satisfy even the most discerning of listeners. The trademark gritty growls alternate

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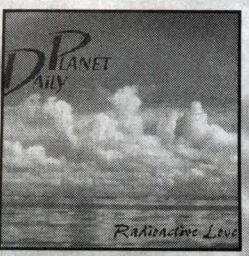
New releases include Velvet Acid Christ, Suicide Commando, Zero Defects, Funker Vogt, Bio-Tek, Individual Totem, Fektor Fekler, PAX, Project Pitchfork, La Flora Maldita, Chandeen, Celtic Circle Sampler part 4, O-Files, Heavenly Voices Vol. 4

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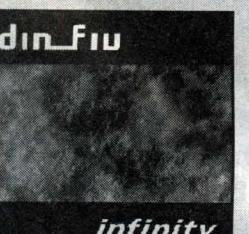
DEUS EX MACHINA
VIDEO/HYPERTHESSIA



DIGITAL FACTOR
ON DEMAND



DIN_FIV
INFINITY



with harsh whispers laden in effects. This is a dark journey, with ups and downs, ins and outs. Techno and melodic sounds are underplayed, while remaining integral to the whole. A complex and mature work from a band that now knows who they are. [sAge]

DIN_FIV : Infinity
(CD . SINless/Metropolis)

DIN_FIV is the solo project of Da5id Din of INFORMATIK fame, which was already introduced on several compilations. He doesn't venture too far from the INFORMATIK formula of blunt, hard bass lines, melodic strings, extremely distorted vocals and minimal samples. But, I think Da5id has matured somewhat as a songwriter. These songs are catchier, popier, more memorable than those of INFORMATIK. They seem to be less forced, and it works very well. The only complaint I might have about this is one that I also have with the parent band. That is that there is very little variation between songs. They're all about the same mid-tempo, all use similar sounds, and all follow the same basic formula. It's a formula that works, but after two entire albums, it starts to wear thin. [Drew]

DIVE : REPORTED
(12" picture disc . Ant-Zen)

As most of you know DIVE's conceptual 8 track remix disc was licensed from DAFT to ANT-ZEN for a beautiful, limited 12" picture disc release and a slight change in line-up. TEMPLEBEAT/MEATHEAD and, (surprisingly) HYBRYDWS were replaced by IT and SIGILLUM S. But the rest of the competent cast remains the same on these complete reworkings of DIVE's industrial masterpiece "Final Report", sometimes with phenomenal results. Perhaps it's not surprising that my favorite mixes are those provided by my favorite of these artists, with one big surprise for me! NUMB's construction is perfectly intense, and is the first release anywhere to show David Collings under the NUMB heading. This may be my favorite of the mixes, building to nerve racking and dense climax, much like NUMB's INSTALLMENT PLAN-era. DIE KRUPPS actually provide the most accessible and electro version, luckily without a guitar in sight! I was almost afraid to hear this mix, figuring they would butcher the song, but it's surely one of the best mixes here! The mighty Eric Van Wonteghem premiers his new MONOLITH project here with a great, repetitive, analogue mix with great strings and techno effects! STARFISH POOL warp the track beyond recognition into a slow and scary atmospheric work, and that's it for the Body Side. The Blade Side opens with :WUMPSCUT's anal-logic-ally executed remix, hard and manic with many of Rudy's trademark sounds - especially the drums. Of course, it's another of the best mixes here! LEÆTHER STRIP follows with an incredible mix very reminiscent in many ways of Larson's better days. It's a shame that his best work in years is on someone else's track! It provides a very dark, depressed mix that makes a complete about-face, but nothing like Mr. Lucso's work as IT. SIGILLUM S finish with a strong, accessible, and danceable recreation that keeps us moving right until the end. This is a truly outstanding work, and is probably the only time these artists will all appear on one release. Who else could co-ordinate such a thing but the master himself? [sAge]

DIVERJE : ELECTRODIUMS/THE PASSAGE
(CD . DSBP)

The first noticeable thing about this disc is the questionable printing and design. Maybe it has that D.I.Y. charm, or maybe it just looks like shit. Either way, I'm skeptical from the get go. Even the most ridiculous hand-drawn walking corpses and jagged, sloppy band logo could not have prepared me for the putrid cheese-metal that invaded my ears after playing this disc. It doesn't have one of those cliché low budget death metal covers, but it may as well have, because that's the basis of the crap that's inside. The screaming guitars are accompanied by lazy synth programming, and I guess that that justifies replacing the low-budget death metal cover art with low budget computerized cover art. If you could call it art, DIVERJE are a run-of-the-mill death/thrash metal band that got a hold of garage sale technology, so they axed (no pun intended - there's nothing funny about this!), their bassist and drummer because even someone with no talent whatsoever could sequence their parts. Guitar solos, laughably growled distorted vocals, head banging riffs and a sample or two comprise this insipid trash, and there isn't a single redeeming quality I can find. Even the sound quality is completely atrocious. It sounds like a fifth-generation tape that, even in its original form was ping-ponged at least ten times. I'm not usually one to completely tear a band down, but this is ridiculous. On top of all that, they have the gall to thank the likes of PEDWALK, APOPTYSMERIC BERZERK, and a slew of other good bands. Pathetic. [sAge]

DOWNLOAD : THE EYES OF STANLEY PAIN
(CD . Off Beat)

I hear so many people say, "Well, it's not SKINNY PUPPY." Fuck that. This album is vastly different from their first release FURNACE. The tracks on this release are usually very fast and spastic sounding electro-dance songs with tons of electronically manipulated sounds used to completely twist the listener's brain into a mass of bubbling goo. DOWNLOAD is definitely its own entity while retaining some of the chaos and

haunting melodies of SKINNY PUPPY, yet mixed with the new styles of electronic music found in some of the new techno bands. This music is very hypnotic, but also very aggressive, and the vocals sound very psychotic and beautiful. Genesis does tend to get annoying even in this release, but there is one track where he actually does a great job on the vocals. "Glass blower", "Sidewinder", and "Possession" are very good tracks. If you are into experimental, dance, trippy, weird electronic music, you will not be disappointed with this CD! A must own! [Disease Factory]

E-CRAFT : DIE STAHL AG
(CD . Maschinenwelt)

Berlin's newest sensation, MASCHINENWELT RECORDS, has introduced one of the biggest electro smashers of the year! The EBM gospel according to E-CRAFT is spreading like wildfire, and selling out pressings left and right. Hell, they already have a fanclub and at least two dancefloor hits! And it makes sense, because they have a very tried and true formula, and now and then they throw a curve. First of all, this is a beautiful shape-CD, done with complete professionalism - smooth edges, quality work. It's shaped like a cogwheel - really! Look at the picture - that's the disc! It has no cover. But, a gimmick can only take a band so far. So, let's look at the music. Mainly, E-CRAFT focus on strong, melodic EBM with sharp vocals - kind of in the NITZER EBB or OOMPH! style, with maybe a little AND ONE. But then they add some experimental or industrial pieces, and even a guitar sample. No, they don't touch the crossover thing. It's more like a BLIND PASSENGERS type of sample. An excellent debut, with more to come already! Dress the steel! [Drew]

E-CRAFT : DIE STAHL EP
(MCD . Maschinenwelt)

The great E-CRAFT are back already with a sold out performance! Yes, the 1000 copy press of this is gone already, so if you can get your hands on one still - do it! It's not a shape-CD this time, but they keep the same art concept (don't fix what isn't broken!). Some new tracks and a reprise from DIE STAHL AG, plus even a live track. This just shows us from all the way across the world that a young band with only one release can be very convincing live! The new tracks are more high quality melodic EBM from this trio, not showing us anything new, but reinforcing their original concepts. I can't wait for more! [Drew]

ELEGANT MACHINERY : YESTERDAY MAN
(CD . Energy Rekords)

The Swedish electro-pop trio ELEGANT MACHINERY has always expressed a desire to recreate the nostalgia of the early 80s electro-pop sound through their music. Nowhere is this more evident than in their highly entertaining third effort YESTERDAY MAN. Where as in their first CD they toyed with the concept, only to slightly abandon it with a more updated sound on their second one, here on this disc they have finally been able to truly achieve their goal in excellent fashion. Analog sounds galore dominate the structure of the highly melodic tracks, done in the usual EM style, creating an authentic 80s atmosphere specially discernible in standout tracks like "Myself With You" and "Blind Man Dreams". Once again lead singer Robert Enforsén's rich vocals deliver, complementing the music well. As in their previous work the themes of relationships and life in general are explored in the lyrics. Overall the YESTERDAY MAN sound manages to distinguish itself from that of its predecessors without losing its appeal. Excellent production help by PAGE acolyte Anders Eliasson must have also played a role in achieving this. Definitely a worthwhile trip down memory lane. Yesterday once more indeed. [Surge]

EVILS TOY : MORBID MIND
(CD . Metropolis)

This is METROPOLIS' US release of EVILS TOY'S second full-length disc from 1994. No surprises here, except that the DEAF GOD REMIX single is tacked on at the end. I don't know why it took two years for this to come out in America, but it was released almost concurrently with the European release of their new album, XTC IMPLANT. Anyway, as you may know, it's filled with dark, melodic EBM, both danceable and surreal. It's also the final EVILS TOY album to be engineered by Sevren Ni-Arb. What more is there to say? It's highly recommended, and if you still don't have it, then what are you waiting for? [sAge]

EVILS TOY : THE OLD RACE
(MCD . Hypnobeat)

This single is a special limited 1111 copy release by EVILS TOY. The artwork continues like that of their latest album XTC IMPLANT - cool computer generated graphics. There are only three tracks here, consisting of one song from XTC IMPLANT, a stage mix of it, and an unreleased track. The song from XTC IMPLANT is "The Final Race" - excellent, because I love the new EVILS TOY. It is a fast paced basic techno/electro with the dark melodies that make EVILS TOY great. The stage mix is quite a bit different in sound from the original song, but it still maintains the melodic techno/electro effect. It is definitely recognizable as the same song. The unreleased track "Golden Sands" is not all that I expected. It is in the same formula as the new material, but less catchy to my ear. Still, it is high qual-

ity music from a well developed band. Well worth the cash for completists, otherwise it is not to die for. [Deranged]

EVILS TOY : XTC IMPLANT
(CD . Hypnobeat)

The previous ORGANICS MCD announced the bold new sound of EVILS TOY, and it astonished people everywhere. So, of course, we had high expectation from the new album. Well, we're happy to say that it does not disappoint! They are no longer working with Sevren Ni-Arb in TGF, and that may have something to do with the distinctly different sound of XTC IMPLANT. They're now exploring the territory of ambient electro that exists along side, say, Individual Totem, and the overall sound is certainly less "dark" than their previous work. Of course, you will still hear their lush strings and moving rhythms, and Volker's excellent distorted vocals, but you will also hear a techno influence, and more mature compositions. EVILS TOY have certainly proven that they can handle the engineering and technical work very proficiently on their own, and may in fact, be even better off that way. [sAge]

FADE : I LIED
(CD . Spill Records)

Fade is a 4-piece goth band from Boston, Mass. | LED contains 9 tracks and should appeal to fans of THE CURE, particularly the early releases (PORNOGRAPHY and FAITH come to mind), not the later more pop-inspired releases. Tom Malone's vocals are a bit in the style of Robert Smith, and the songs are well-crafted slow-paced gothic rock songs. Stand out tracks include "Black Swan" and "Make Believe." If you are into guitar-based gothic rock, you'll like this CD. Electric fans may not be interested, however. [Stefani Goldman]

FEKTION FEKLER : FROM HERE TO HEAVEN
(CD . Pendragon)

After a long silence, FEKTION FEKLER are back - now in full force! Here they present their first full CD, on PENDRAGON RECORDS, now with a very well developed sound. As you might know, this duo parallels another very famous Texan duo. They are forging what might come to be known as the Texan electro sound! That sound is heavy, hypnotic, rhythmic and unmistakable. Yes, FEKTION FEKLER bear a strong resemblance to their neighbors M&F, but have a trancier approach. Not to mention the fact that they don't take the whole image too seriously. They are witty and incisive in their electro-assaults. Dealing with such dire topics as ramen noodles and chicken wings, they bring the attitude of old DESCENDENTS to the electronic realm with great success! With many compilation appearances and even vinyl releases under their belts, FEKTION FEKLER finally have a high-quality, full length CD to add to their long list of credits, and they're already working on a follow up! A refreshingly bright release! [Drew]

FRACTURE : KILLERNET
(CD . Off Beat)

This band knows how to blend different sounds together to create their own. When you first listen to this CD, you will notice that it reminds you of APHEX TWIN, FRONT 242, and NIN. But, when you really sit down and listen to it, you realize how it sounds like nobody else. There are hardcore dance beats, death metal guitar riffs, complex, melodic keyboard sounds, psycho analog sounds, and viscous vocals with lyrics of hatred and disgust. After listening to KILLERNET, I want to play violent video games, or better yet rip the heads off of the people have so dearly fucked me in the past. I can't stop listening to this CD. The song "Good Kill" is very stimulating. Its slow, haunting edge of murder still rings in my ear for days after a listen. The track "Initial Impact" also sends my mind to violent places where no mercy is the theme. The song "Terror Eyes" gives me that feeling of regretting ever meeting some of the people I have encountered in my life, and it achieves this in a sickeningly depressing way. A creepy adrenaline rush. [Disease Factory]

FRONT LINE ASSEMBLY : LIVE WIRED
(2CD . Off Beat)

FRONT LINE ASSEMBLY haven't put out an official live recording since GASHED SENSES AND CROSSFIRE, and anyone that saw them on the CAUSTIC GRIP or TNI tours can attest to the fact that they can certainly put on a show worthy of the release of a live disc. So we should be excited about this, right? Well, we're not dealing with CAUSTIC GRIP or TNI era FRONT LINE. The title is fully indicative of the fact that this is the new FLA, so there are no misconceptions there. The packaging is splendid - a fold out digipak with lush bronze and blue artwork again by Dave McKean, all digitally manipulated with surreal textures and code-like numbers and such, expanding on the art concepts of CIRCUITY, HARD WIRED, and PLASTICITY (mainly HARD WIRED). It really could not look any better. So, on to the show. If you saw this last tour, you know what to expect, since it was recorded during the October 24th performance. Yes, they jacked up the guitars on a lot of tracks. Maybe it was done for the sake of live power, but we all know that a track like "Resist" doesn't need an arsenal of guitars to pack an arsenal's worth of power. They didn't butcher too much of it, though. The recording is of reasonably good quality.

The songs are faithful, yet different enough to warrant the five format, and the percussive improvisations are excellent. Overall, I'd give this a thumbs up, but there are certainly things about it that I would have liked to have seen done differently. This was also released as a boxset with a video and other such things. Completers will certainly want to pick that up, even if the two "limited editions" of it aren't really what most would call "limited". There's 5000 copies of OFF BEAT's PAL formatted video version, and 5000 copies of METROPOLIS' NTSC formatted version. From what I hear, both include a video for the track "Re-animate" from the deleted UK release of THE BLADE MCD. [sAge]

FUNKER VOGT : THANKS FOR NOTHING (CD . Zoth Ommog)

If there's any release that will prove that ZOTH OMMOG is back with the genre-leading electro power of old, it's the debut CD from German newcomers FUNKER VOGT! "A New Beginning" is the title of the lead off track, and I'd say that it couldn't be more appropriate. And even from that very track, this duo proves that they mean business. With the strength and rage of SOLITARY-era LEATHER STRIP, the fresh, experimental edge of HAUJOBB, and the melodic sensibility of AND ONE they have breathed new life into a somewhat stagnant scene. I personally don't completely agree with the widespread STRIP comparisons. Sure, there's a similarity in some of the melodies and the bass lines, but FUNKER VOGT are undoubtedly their own beast. They don't have any big name producers, engineers, or remixers, but alone they present themselves a lot better than a lot of the bigger names are doing these days. Hard, fast, invigorating electro that will surely please even the most jaded fan! This one will be tearing up dancefloors for years to come. Rumor has it that this is a one-off side project of the band RAVENOUS. Uh, oh. The names listed are different, but that doesn't necessarily mean anything. That would be a real shame if it were true, because I'm already looking forward to their next release! Highly recommended! [sAge]

GARDEN OF DELIGHT : EXODUS (MCD . Dion Fortune)

The very productive GARDEN OF DELIGHT immediately follow up their latest album, SCHEOU, with an MCD of remixes and live tracks. Both remixed tracks, "Exodus," and "Scheou" appear on the album, but I don't think the album versions are even the originals. Anyway, the remixes vary a lot from the album tracks, making this worthwhile for fans. They're interesting melodic goth tunes, with electric and acoustic guitars, and dark, mystical atmospheres. Nice! The five tracks "Necromanteion (S.O.C.R.)" and "Spirit Invocation" were recorded in mid-1996 at gigs in France and London, with exceptional sound quality. Both are upbeat rockers, in my opinion not as interesting as their slower tracks, but surely the fans will go wild. [Drew]

GARDEN OF DELIGHT : SCHEOU (CD . Dion Fortune)

GARDEN OF DELIGHT are firmly rooted in the gothic rock tradition, that much is unmistakable. However, traditional they are not - at least, not in the gothic rock sense of the word. Over the course of six albums and numerous EPs, they've become leaders of the genre, and one of a few real innovators that still use the

death rock medium. You could easily pass them off as SISTERS/NEPHILIM clones, and many will do that, but there's more going on here. They use the whole occult theme as an image, which for me is a turn off, but has probably helped them. They do it more convincingly than most, I'll give them that much, with ancient symbols and their fixation with the number seven. Not surprisingly, there's seven tracks here, many of which seem to be alternate versions of earlier works. GOD cross over into the darkwave vein, with some of their textures and moods, but their main feature is certainly gothic. SCHEOU comes in a very nice digipak, and is considered their sixth full-length work - one away from their final, planned seventh release, PARADISE. It's also the second in a trilogy that was begun with the previous 2CD HEAVEN AND HELL boxset, and will end with said final release, PARADISE. [sAge]

HOSTING : L'ETAT C'EST MOI (CD . Synthetic Symphony/SPV)

Hosting are here once again, now after moving from GLASNOST over to SYNTHETIC SYMPHONY. I would think that they would be much more suited to the Ouijou sub-label of SPV, rather than Synthetic Symphony, but no matter. HOSTING continue their electronics-oriented gothic rock, with dark electro/EBM showing through here and there. While their early compositions were solid darkwave material, this fourth album sees them falling further and further into death rock clichés. Diana's banshee-like screeching doesn't help the situation, either. Some tekno beats and FX come out in places, too, but don't reconcile the insipid goth nonsense. Some tracks are good electro dance tracks with little or no death rock foolishness, but they're at the end, and you have to get through the crap first. Pass on it. [Drew]

HABITANTS : HABITANTS (CD . Cri Du Chat Disques)

HABITANTS are Renato Malim (keyboards + voice) and Sergio Carvalho (keys + guitar). Both Renato's voice and Sergio's guitar are used very sparingly. If we could hear just a tiny bit more voice or guitar, it would really help these songs. Influenced by bands such as THE ORB, ORBITAL, and FUTURE SOUNDS OF LONDON, most of the songs on this CD are predictable blends of breakbeats and synth chord jabs. The band's strength really comes through on songs such as Isabella, a melancholic ambient piece full of atmosphere and experimentation. It stops and starts in an interesting way and is interlaced with some spooky voice samples from Isabella Rossellini. I realize that techno is designed for the dance floor, but I really appreciate it when a band pushes the limits just a bit. Still, the ten songs on this CD should be enough to heat up the Brazilian techno scene. With a mixture of ethnic elements and dance music influences, this is a very good debut from HABITANTS, and I'm sure they are a very welcome addition to the roster of bands at Cri Du Chat Disques. A 12" EP with two unreleased tracks is also available, but only to DJs. [Dave Scott]

HAUJOBB : SOLUTIONS FOR A SMALL PLANET (CD . Off Beat)

With SOLUTIONS FOR A SMALL PLANET, Haujobb have seemed to officially lay to rest their previous HOMES & GARDENS and have definitely expanded upon the ambient textures first introduced in FREEZE FRAME REALITY. Like the various remixing they have done (for WUMPSCUT in the first installment of the REMIX WARS

and for LA FLOA MALDITA's latest single, L'OASIS) and the CLEANED VISIONS single, which came out earlier this year, the music on SFASP displays a fondness for trippy breakbeats combined with powerful electronics, in an explosive mix that can best be described as industrial ambient. Personally, since I prefer the earlier H & G-era sound, this took me several listens before it grew on me. However, SFASP is 15 tracks of technical brilliance (both CLEANED VISIONS and NET CULTURE are included here, but completely different from their versions heard on the CLEANED VISIONS single). This is NOT chill out music; rather, this is hard-edged brutality layered in hypnotic textures and softened vocals, creating a very complex mix of beauty and power. Guido Lefrè (SECOND VOICE, LA FLOA MALDITA) assisted with recording and mixing and his talents are used well. With SFASP and beyond, let's hope that HAUJOBB will continue to push the limits of what is "considered" industrial. This is truly an artist on the leading edge. [Stefani Goldman]

HEAVY WATER FACTORY : FLUID AND MEAT (CD . Greymalkin Productions)

I could easily make a silly comparison like XMTP-remixed by Coolio or something ridiculous like that, but any attempts to pigeonhole this original and highly creative band would be demeaning. Ominous, threatening, and yet not overly aggressive, this is the killer before he strikes. European inspired electro that borrows the best aspects of urban music, this is industrial that could possibly make it on an R&B station, yet it is by no means commercial friendly. It's just extremely well-crafted. Highly recommended for those looking for something new in electro! [Dean Amore]

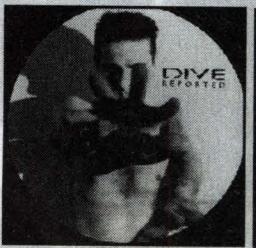
IC 434 : WEATHERING SKIES (CD . Body Records)

This young Belgian duo were already known for a little bit of work they did with SUICIDE COMMANDO ("Mortal Combat"), and also for two highly acclaimed demos, and lots of concerts. Now their debut CD, WEATHERING SKIES, kicks off the second generation of Dirk Ivens' BODY RECORDS. As you might have guessed, IC 434 produce cold but melodic, minimalist EBM in the Belgian tradition, but also introduce their own unique, dark electro sound to the mix. Tracks like "Eye Of The Oppressed" and "Dreams On Distance" even beckon the melodies of old PITCHFORK, while Geert's vocals overall are not unlike the harsh growlings of a younger Peter Spilles. At times, IC 434 also utilize some industrial and tekno sounds, contrasting with symphonic elements or even pianos! This is a very strong, atmospheric, danceable debut, and a worthy return for the famous BODY RECORDS! Recommended! [sAge]

IN STRICT CONFIDENCE : CRYOGENIX (CD . Zoth Ommog)

IN STRICT CONFIDENCE explode on the worldwide scene with enough convincing power to make even the most jaded electrohead submit and believe in the power of EBM again. IN STRICT CONFIDENCE have been generating quite a stir with two very well received demo tapes over the past two years or so, evoking the sounds of Hell (Inside and Outside), and now they've signed with the legendary ZOTH OMMOG - the label that brought the sound of dark electro into the 90's. Must have been a good decision for both, because they sold out the first pressing of CRYOGENIX in a matter of days. It's not surprising, though, since

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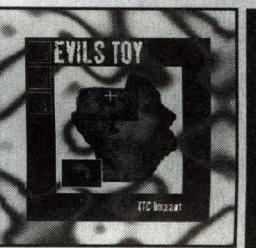
DIVE REPORTED



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ISC have crafted an intricate synthetic work in CRYOGENIX, blending dark melodies and atmospheres with hard and danceable rhythms, and a rough, powerful voice. This is a rare collection of modern EBM hits, and future classics! A must! [sAge]

INDEX : BLACK LIGHT TWILIGHT (CD . COP Int'l)

It's no secret that INDEX has been filtered down to the project of mastermind Eric Chamberlain alone. So, you're wondering how this will impact the classy, sophisticated electro assaults that INDEX is known for, right? Well, rest assured, this is a bold step in a wonderful new direction for the band. Eric has altered the elegant, symphonic sound with a more sparse, gritty, technic effect, but has by no means lost the atmosphere or layered intensity of days past. BLACK LIGHT TWILIGHT, as a whole, is "dirtier" than the previous works, but the soaring melodies are still present, and perhaps even more infectious than before. The same goes for the trademark strings: they're still there, but now they're often flowing somewhat further beneath the countless layers of noisy rhythm, samples, and malfunctioning sequencers. And as further proof that techno and ambient are infiltrating many other styles of music, INDEX has caught the virus as well, and that may be this album's best asset. It is also once again evident that, unlike many electronic artists, Mr. Chamberlain is an actual musician, a rare breed in this scene, and one to be cherished. Regardless of the down-sizing, Index remain a leading, although underappreciated force in modern electro. Cultured, intricate, and HIGHLY RECOMMENDED! I would also like to add that although this wonderful artist was scheduled to be featured in this issue, due to circumstances beyond our control, he unfortunately is not. Don't worry though, because rest assured, he will be! [sAge]

INDEX : SKY LACED SILVER (CD . COP Int'l)

It isn't often that a band sounds fully developed on their first full-length disc. INDEX's debut EP, NEVER THIS AFFLICTION, was excellent, but needed a little bit of work. However, with SKY LACED SILVER, they've filled in the gaps- and then some! High-energy, sporadic, mechanical sound bites à la MANUFACTURE run amok amidst old PEDWALL-like strings and tasteful electro-pop melodies intermingles with dark, atmospheric textures. The vocals are distorted often beyond comprehension, but are by no means typical, and often take a back seat to the innumerable other elements present in the mix. Like ORBITAL, beating the crap out of STEREOGRAPHIC DEVICE with a sledgehammer, INDEX intricately mix technology, atmosphere, and adrenaline, and produce some of the most beautiful, intense, and powerful compositions anywhere. A truly wondrous listening experience. [Drew]

INDIVIDUAL INDUSTRY : ICE-WATER (CD . Cri Du Chat Disques)

While the previous femme fatale vocalist went on to form CITY LIMITS, INDIVIDUAL INDUSTRY were hard at work creating their long awaited second album with new vocalist Daniela Rocha. It's again a dark electronic work, combining depressed atmospheres with pop sensibility. ICE-WATER is a very suitable title, as this emotional journey is filled with cold melodies and flowing rhythms. Even artwork shows the icy cold bleakness theme of this release. If ever there were a album made for the warm sadness of a rainy day, this is it. Soft and introspective sounds for sad, introspective days. Ambient techno sounds linger on some tracks, and there are even some club-ready beats, but there's no mistaking the fact that this is a very personal and emotive work. Even the techno HABITANTS mix of "Ice" is stark and reflective. Frenchman OPERA MULTI STEEL makes a guest appearance on vocals, but doesn't break the flow. A wondrous work, but not for everyone. [sAge]

INDIVIDUAL TOTEM : S. E. T. I. (CD . Off Beat)

INDIVIDUAL TOTEM's second release is a psychedelic spectacle, an amorphous journey through time and space. S.E.T.I. exhibits the most profound musical maturation I've ever seen a band accomplish on one release. Elements of everything from PUPPY and DOUBTING THOMAS to BENDTHAUS and ORBITAL are seamlessly woven into IT's web of sheer electronic experimentation, resulting in a masterpiece that is anything but derivative. It's impossible to pick a stand out track, as the entire album is a technological symphony, and must be appreciated as such. Timber's vocals sustain the overture with diatonic precision. S.E.T.I. is a masterstroke, and will surely prove to be an integral turning point for the genre. If Haujobb are "intelligent", then INDIVIDUAL TOTEM are simply brilliant. (Pendragon's U.S. version of S. E. T. I. includes the "Shotgun Remix" of "Levitation", from WE CAME TO DANCE Vol. XI) [sAge]

INFORMÄTK : DIRECT MEMORY ACCESS (CD . SiNless)

INFORMÄTK's debut CD is already almost two years old, and unfortunately, they haven't released anything as a band since. This Boston duo has received worldwide acclaim for this disc, and I couldn't agree more. They slightly resemble old X MARKS THE PEDWALK,

with ominous strings carrying melodies over sharp sixteenth note bass lines. Most of the vox are distorted to the point of being atomic, and that approach fares a lot better than the wave styled melodic vocals on "Autonomous". Not that their attempts to actually sing are horrible. The vocalist can at least carry the melody, but I don't personally like the way that vocal style blends with their cold electronics. In all, DMA is an excellent example of good, hard electro. Now it's getting to be time to follow it up. [Drew]

IT : ERA VULGARIS (CD . Disturbance)

Ivanusco, MINUS HABENS/DISTURBANCE label man and one half of the famous NIGHTMARE LODGE, now presents his solo work in IT's first full-length CD, and only release since the debut VIRTUAL ENERGY 12". Alien cyberscapes are the order of the day here, with spaced out ambient rhythms and a lot of melodies and beats. He trades the hellish textures of NIGHTMARE LODGE for a much more techno feel, making this disc a lot more accessible than NIGHTMARE LODGE's work. Much lighter, too. It is not commercial in any sense of the word, but a lot of this material is suitable for dancefloors - in outer space! It's a hallucinogenic journey through time and space, often taking abrupt turns while keeping the groove. He again plays off opposites. Quirky high end versus brooding low end. ERA VULGARIS is five years of work in silence, and certainly reflects the diverse range of influences that arise over that length of time. There's already a full length vinyl LP of remixes, including contributions from masters of similar genres. ATTRITION, BLACK DOG, LUSTMORD, LASSIGUE BENDTHAUS, and the DISTURBANCE artists ASTRAL BODY, MONOMORPH, NEBULA, and RED SECTOR all participate in redirecting this excursion on ERA VULGARIS NCODED, a 555 copy limited edition picture disc. I'm sure it's a trip worth taking! [sAge]

JAGD WILD : COME JOIN THE HUNT (CD . Killer Sex Machina)

All right americAns, put down that Reznor album you just paid too much for and buy this album immediately! americA now has great electro, and it's name is JAGD WILD. Some tracks, like "Cry For Salvation", are reminiscent of 80's electro, but then you hear the percussion and you know these guys mean business. Other tracks like "Lurking Fear" use a different, deep, destructive vocal style that borders on that of some COLD MEAT bands like MZ 412. It's still decipherable, just very, very deep. Not a guitar to be found, there is only the darkest of electronics. Although these guys seem to be involved in an Odinst/Nordic religion, their lyrics appear not to be racist. Rather they cry against the inevitable suffering of all mankind. Perhaps god is dead, but something out there is leading their flocks to the dark realms that commercialized "alternative" bands couldn't even touch. The Wild Hunt is here. [Dean Amore]

KALTEN FARBNEN : OPIUM (CD . Off Beat)

The second track sounds like the man's on massive drugs and has a constipation problem. This CD is crazy sounding. The vocalist uses tons of effects on his voice and sounds extremely homicidal. The music on each of the ten tracks varies greatly with styles ranging from dark wave trance to aggressive analog progressions you would find on an APHEX TWIN disc. The use of pitch bend and looping samples creates a very eerie soundscape that is reminiscent of SKINNY PUPPY and old TOXIC COMA. Many of these tracks sound like bad trips with awesome rhythm and frightening samples. [Disease Factory]

KEBABTRÄUME : NEURAL EARTHQUAKE (CD . Minus Habens)

From the bio I can tell you that these guys have been around since 1988 under many different names. From memory all I can tell you is that they made a strong appearance on last year's BODY FREQUENCIES compilation with "D.O.C.S.", which also appears here in altered form. KEBABTRÄUME are an Italian bunch, playing dark electro with touches of ambient, techno, industrial, EBM, and even crossover. Most of the structures are quite firmly rooted in electrodance, with good, memorable compositions. The voice ranges from standard EBM shouts to distant distortion and other approaches in between, each handled with very capable execution. I really like this band overall, but I do have one problem with the disc that bothers me more and more. They wear their influences too thin. Their choice of samples are their weakest point. They're not necessarily what you would call typical - many are the exact same lines taken directly from the exact same sources as some huge names like PUPPY, FRONT LINE, and MINISTRY. It almost becomes a parody of itself and of those bands. Some of the sounds are strikingly similar, too. Maybe I'm dwelling on it too much, because they are certainly innovative in many parts. "Hero" is a brilliant electro/techno track, while "War/Distortion" is great rhythmic, distorted industrial à la DIVE. Guitar samples, when used, are placed well in the back and don't dominate at all. It's done very well as a matter of fact. KEBABTRÄUME are a bright band with a bright future (and a long past). Maybe they will break through, but I think they need to concentrate on their own important assets, and leave their idols alone. [sAge]

KLINIK : AWAKE (CD . Off Beat)

AWAKE is the new full length from KLINIK. First I must comment on the art. Beautiful imaging and design. I wish all bands would take the time on the art as well as the music. The title and art to this release pretty much say everything about the album. This is an awakening for the KLINIK after a period of heavy dormancy. There is yet another new vocalist, but there's obviously no hard feelings between Marc and Mr. Stroht, and there's a definite new sound to this established electronic act. The key elements that made the original KLINIK so great with songs like "Moving Hands" are definitely well represented here, but there is so much more energy and eclectic sounds on this new release. Awake opens with the title track and is relentless in its diversity throughout the disc. The percussion ranges from break beat to steady hypnotic pounding kick and snare. This release also contains a range of sounds that are used ingeniously. The effects on these sounds and in the mix give so much depth to the minimal sound that the KLINIK is famous for. The vocals are also a major strong point to this release. From shouts to distortion, there is pure energy and emotion in the vocals that drive the songs to an even higher level of listening excitement. There is no doubt in my mind that this is one of the best new releases in a long time, and if you thought the KLINIK was washed up or static, you are dead wrong. AWAKE is eclectic, exciting, and should please die hard fans and newcomers alike. [Deranged]

LA FLOA MALDITA : L'OASIS (MCD . Candyland Entertainment)

After two full-lengths and one MCD, LA FLOA MALDITA have released "L'Oasis", and they are now on CANDYLAND ENTERTAINMENT, PROJECT PITCHFORK's label. LA FLOA is a duo consisting of Rhea on vocals and Guido Fricke (of SECOND VOICE) on guitars and keys. L'Oasis contains three versions of that song (including a remix by HAUJOBB AND FORMA TADRE), remixes of earlier material (including an OOMPH! remix), and two new tracks. Their sound has evolved from the DCD/IN THE NURSERY-inspired style of "The Concealed Spell" to the more electronic textures infused with subtle guitars of DEDICATION! SEPARATION! to their present style, which is a combination of hypnotic ambient textures and classical keyboards, punctuated by Rhea's dreamy vocals (in French and English). All three of these styles are represented by each different remix of "L'Oasis". The HAUJOBB/FORMA TADRE remix is absolutely brilliant - laden with infectious ambient textures and beats. This is an instant classic and will get under your skin. [Stefani Goldman]

LAST DELAY : JAIL (MCD . Crippled Abortion Records/CCP)

Famed from several excellent compilation appearances, this release marks the debut of not only this excellent German duo, but also of the CELTIC CIRCLE sub-label CRIPPLED ABORTION RECORDS. Actually, by now this disc is well over a year old, but for some strange reason, there's still a few people that don't have it! CRIPPLED ABORTION could not have made a better decision than to break onto the scene with this excellent dark EBM act! Cold, hard, danceable rhythms are shrouded in horrific atmospheres evoking similarities to a more dance oriented YELWORC! It's not often that I make a comparison to the masters, but there you have it! Six tracks of some of the most hellish sounds ever made, set to a strong beat. Unfortunately, this promising duo have already parted ways, but mainman Timo Wunram will continue under the name LAST DELAY, and Lui will venture elsewhere. Forgive the delays (no pun intended), and we should see a full length soon! [sAge]

LAW : PARIAHS AMONG OUTCASTS (LP . Ant-Zen)

ANT-ZEN presents this time an americAn duo from way out in the middle of Indiana - not exactly the place you might expect these nightmarish sounds to arise from! Again, the packaging is beautiful and unique. This LP comes sheathed in a heavy, textured, almost carbon-like paper, with 12 page, full-size book of paintings by J.E. Wagner and original writings by Law's own Marissa Lafferty. This is noted as an "adults only" release, and a quick glance at the artwork will tell you why. The paintings depict necro-erotic with decaying corpse-like bodies. These strong images are well suited to Lafferty's blunt writings, and to the horrific sounds on the record. While the two written pieces are harsh, the eight sonic experiments are positively brutal. LAW's sound is very bombastic and animated with blistering crescendos of noise and voices and rhythm. These are eight strong works of power electronics by two of the angriest people in the world. Harsh and uncompromising! [sAge]

LAZARUS EFFECT : SYSTEM (CD . Black Pumpkin)

Next to CROCODILE SHOP, LAZARUS EFFECT are certainly New Jersey's biggest hard electronic band. They've been around for quite a few years and a while ago released a vinyl EP called CAUGHT IN THE DRAG, and later a cassette EP called NEW SKIN, both on NJ's own SYNCARTZ RECORDS. This, however, is their first full-length CD release, and it's certainly overdue. They stand firm at a happily deviant medium between the

guitar and the sampler. They might fall into the category that americAns are calling coldwave, with the likes of, say, 16 VOLT. Of course, that might also be a bit confining for them, because they also throw in a healthy dose of gothic elements, and even a touch of commercial rock. The vocals are powerful and emotive, and most of all, they allude the "crossover" clichés. So do the organ and piano sounds that pop up in the most unsuspecting of places, but it's the vox that give LAZARUS EFFECT its edge. They reflect a very wide range of influences and ability. Sometimes melodic, sometimes distorted, sometimes deep, sometimes high-pitched - counterpoints that are constantly at odds, and with both Nelson and Barry contributing to the vocal onslaught, they all compliment each other well. Sure, all approaches won't appeal to everyone, but it's what sets them apart. It's also very apparent that Nelson first and foremost a drummer, and he leads these percussive assaults with beats that will kick your ass all over the floor. Listen and learn! [sAge]

L.I.N. : 00 MIND (CD . Sub/Mission)

Five years, four singles, three videos, and two tours into their career, veteran Italian cyberpunk L.I.N. finally offer their first full CD. I must admit that I was entirely unfamiliar with this band until just a few months ago, but their years of experience shine through wonderfully. On 00 MIND, L.I.N. successfully blend ambient, rave, EBM, jazz, and funk into an entirely cohesive and convincing album with hardly a single weak track. The overall sound is loosely in an EBM vein funky techno undertones, and aggressive yet restrained vocals. If I had to make a comparison, I'd say that this is what THRILL KILL should have evolved into, but that comparison doesn't do these innovators justice. L.I.N. are certainly a band to watch. [Drew]

L.I.N. : WEB (MCD . Sub/Mission)

L.I.N. is Sub/Mission's latest signing, but they have been making quite a name for themselves in Italy since 1991. Well, after a three year silence Sub/Mission unleash these sonic terrorists on the rest of the world. This MCD was co-produced by the Italian electro icon Paulo F. at the legendary BLUE VELVET, and one of several mixes that LASIGNE BENDTHAUS has done for these ladies appears here. In fact, BENDTHAUS guru Dien To Lai actually tickles the keys as a member of L.I.N. This MCD presents remixes of tracks from their later released first full CD, 00 Minib. Actually, there are remixes of two tracks from the album, plus two mixes of a track called "00 Mind" that, surprisingly enough, doesn't appear on the album. The music ranges from pounding EBM to spaced out trance, with even some funky grooves here and there. Vox are provided by main songwriter David Loop, and are mostly angry and edgy, but occasionally venture into a more laid back territory. Discover L.I.N. now, and find out what you've been missing for the past 6 years! [Drew]

MALAISE : FIFTY-TWO WAYS (CD . Memento Matera)

After the wonderful poppy, dark electro SECESSION MCD oh so long ago, MALAISE finally offer their first full length CD. What the hell happened? Christ! They turned into NOSFERATU! I couldn't believe it! sAge likes it, but that's the old goth in him talking that he doesn't like to admit to (Hey! Watch it there, lady, - ed.), and I wouldn't let him review it. They've adopted a metal guitar riff and SISTERS-clown vocal approach that's absolutely horrid. It sounds just like the cheese metal death rock of British vamp-rockers NOSFERATU (They kinda look like 'em, too). Glimpses of the good old days come through on tracks like "Walking Through The Wonderland" or even the guitar laden "So You Didn't Know", but mind you they are only glimpses. The last track is called "Sellout", and I'd say that about sums it up. A very disappointing release, making me wish for Scenes From The Past! [Drew]

MEAT BEAT MANIFESTO : IT'S THE MUSIC (MCD . Play It Again Sam)

This release is a step away from the dub sound of SUBMINIMAL SANDWICH. The tracks on this single remind me of Jack Danger's work with EBN. Very tripped out and electronic sounding, with upbeat rhythm and samples that have you rolling on the floor laughing. All four of the tracks on this release have not been released in the USA as of yet and the layering of weird sounds in the background soundscapes are very provocative on trips. There are three completely original tracks, and one remix from their previous release. The use of a demented preacher lamenting reminds me of things off of ARMED AUDIO WARFARE. As usual the rhythm on these tracks is awesome. There are tons of intricately layered drum patterns and crazy sounds. A great MEAT BEAT single that anyone should add to their collection. [Disease Factory]

MEATHHEAD AND COP SHOOT COP : KILL A COP FOR CHRIST AND BRING US HIS HEAD (MCD . Sub/Mission)

MEATHHEAD continue their quest to mix and be mixed. This time, they battle it out with the New York based industrial rock band COP \$HOOT COP. I'm particularly a fan of either band, but the result here is interesting.

Once the original versions of MEATHHEAD's "Large Amerikan Jaw" and C.S.C.'s "Schweinhundl" are out of the way, the fun begins. Meathhead take "Schweinhundl" and turn it into a slow ambient piece. Hypnotic and soothing, C.S.C. also slow down "Large American Jaw", keeping the hip-hop beat, but underscoring it completely. Feedback, samples, and drones comprise the mix, with mellow, highly effected vocals. Interesting, but nothing incredible. This will be part of MEATHHEAD AGAINST THE WORLD, also collecting their collaborations with ZENI GEVA, PAIN TEENS, and BABYLAND. Well there you go. [sAge]

MORDEX PSI : ANALOGIE (CD . Placebo Records)

MORDEX PSI is the rhythmic side of the experimental noise band ATROX, who already have put out two releases on Austria's famous STEINKLANG RECORDS. Analogie is seven tracks of structured chaos, harsh, threatening, and trance-inducing. I could only begin to compare this to the distorted madness of DIVE or ESPENDOR GEOMETRICO. Tons of electronic effects construct an impenetrable wall of rhythm, and once in a while, a twisted scream or a distorted growl pierces through the electronix. MORDEX Psi should please any industrial freak, and the fact that it is a limited edition shape-CD of 500 copies will have everyone running to get their own copies! [sAge]

NIGHTMARE LODGE : LUMINESCENCE (CD . Minus Habens)

The latest works of this cult-like Italian duo are impressive indeed. On their second full CD, they score unmade films from other dimensions. The many different elements of this recording are constantly at odds, yet continuously flowing. Especially interesting is the way complete opposite sonic manipulations play off of each other. For example, high, twilly sounds counteract deep, majestic roars. Spacy ambient electronics interplay with acoustical symphonic thunder. It's really a profound dichotomy. Constant action and reaction. Continuous ebb and flow. The opposites attract, coming together to embody a strange and discordant, bone tingling totality that simply must be heard, rather, listened to, to be appreciated. Ivan's contributions to some of DIVE's older work has convinced thousands of his brilliance, and the NIGHTMARE LODGE trilogy will take it to new heights. [sAge]

NOISE UNIT : DRILL (CD . Off Beat)

DRILL is the first NOISE UNIT album since RESPONSE FREQUENCY that the whole original cast is present on. However, it seems that Marc Verhaegen didn't do a whole lot on this disc. He is merely noted for "the use of his studio, creative input and new sounds". And while it was hyped for quite a while that HAUJOBB was working on this, too, they are only noted for "creative input". That means that they did a few bass lines on the last two songs. OK, fair enough. Moving on... Entirely instrumental, DRILL musically bears a somewhat close resemblance to DECODER, which was the FLA album that was originally submitted to and rejected by ROADRUNNER, and subsequently used by DOSSIER as NOISE UNIT. Now they've incorporated some sparse guitar riffs (big shock there, huh?) and a slightly more aggressive sound. Gone are the days of "Deceit" and "Kick To Kill", but that's all right. DRILL is still a fine "intelligent" album. It's just a little sad that it is the final output of the dynamic duo. [sAge]

NUMB : CHRISTMEISTER + BLISS (CD . Metropolis)

This is yet another METROPOLIS re-issue, already announced some time ago, also with new artwork and the Buss single added on at the end. I must say that I like the old artworks better, but apparently the 1989/90 releases on ONSLOT are deleted. This is an essential album, and though it may not be NUMB's best work, it is a highly accomplished and downright evil album. Slow experimental pieces and upbeat guitar tech dance tracks reside side by side in exquisite balance. The guitar tracks are undoubtedly reminiscent of RAPE-era MINISTRY, but not too derivative to become boring. Certainly anyone who hasn't been able to get either of these releases in their original form will welcome the re-issue, so if you're one of them, get on it! [Drew]

OUT OUT : PEPPERBOX MUZZLE (CD . Metropolis)

Well, well... It's about time someone realized what an injustice it was that this was no longer available. Metropolis' re-issue of OUT OUT's 1991 debut (originally on Axis Records) is entirely remastered and boasts all new cover art, by Mr. Miller himself. The sound quality is so good that it album barely shows it age, and the new artwork is infinitely better than the reddish-orange eyesore of the original. If you're entirely unfamiliar with OUT OUT, let's just say that if this had been on WAX TRAX back in 91, it would probably still be a dancefloor staple at 90% of American clubs (you know, the ones that are locked in an egocentric, nationalistic time-warp). Hell, half of it is co-produced by Skip McDonald of TACKHEAD! My only complaint is that they didn't include any of the white-label DWI 12" remixes, but since the disc clocks in at over 75 minutes, that's entirely forgivable. This is an essential piece of American electro-history! [sAge]

OUT OUT : NISUS (CD . Metropolis)

OUT OUT return after four long years of virtual silence. During those four years, Marc's crossover project, VEIN CAGE (with Pater Dysparia of BONETREE) seems to have caused irreparable damage to the OUT OUT sound. There's always been a minimal, unique presence of guitar complementing OUT OUT's paranoid electro, but now it's starting to take over to the point where tracks like "Caustic Circle" and "ESE" are blatantly guitar-driven. Miller's trademark sounds and sequences are still present, but the guitar no longer complements them; it often drowns them out. Don't get me wrong, Nisus is not your average "crossover" album, and it would have been an excellent follow up to VEIN CAGE's FERAL DIN, but four years in the making, I expected more from a new OUT OUT album. Nisus is a far cry from the HPA brilliance of FINCHED. [Drew]

P+A+L : SIGNUM (CD . Ant-Zen)

This wonderful anthology shows the many different faces of this diverse artist. Yes, the true noise freaks call it synthpop, while anyone else would heartily protest, but the fact is that P+A+L bridges the gap between extremity and accessibility with huge success. After a very successful album on Austria's STEINKLANG RECORDS, and several big hit singles, this document (also released as a boxset) chronicles Herrn Pallentin's work between 1993 and 1995, giving most of the hits in some form. "Workout", "Gelöbnis", "Shiftwork", "All Systems Collapsed", "Concrete Rage". Yes, "Concrete Rage", the SLAUGHTER TRIBE classic that most know P+A+L was partly responsible for. The list goes on. A cover of TELEPHERIQUE's "Bewegung". On and on. Hard, distorted, rhythmed madness, electronic feedback, and structured chaos alternate with hypnotic, ambient noise-scapes. Some tracks border on EBM - taken to the hundredth degree! There are even some classy orchestral or piano parts. The result is a phenomenal and groundbreaking work that should unite fans of both sides of the spectrum on the floor in a manic, rhythmical frenzy. Wonderful - and don't miss the bonus track! Synthpop? Hal Brilliant. [sAge]

P+A+L : REEL (CD . Ant-Zen)

P+A+L strikes back stronger than ever! Again showing many different faces, this seems to be a reaction to those that are calling P+A+L commercial. REEL begins with an insanely distorted hardcore tekno track, like WHITEHOUSE trapped in Rotterdam! This track, "Decay", is a reworking of an old tape, but I've never heard the original version. This "conclusion" is a maximum energy, violent gabber nightmare, complete with a looped computer voice! The title track is a repetitive, hypnotic, cold industrial smasher with electro-like sequences and a bit of discordant melody. It's followed by a dark and droning reprise called "Severity", with lulled, sombre atmosphere and more melody! "Intercourse" closes this off with a chaotic noise composition and blatant references to sex - repetitive and exciting. Well done! [sAge]

PAGE 12 : REVENGE AND MORE (CD . Celtic Circle Productions)

PAGE 12's second full length marks a huge step for the band, which was hinted at by the previous DECLINE MCD. The PAGE 12 of old were great, don't get me wrong, but the old POUPPEE FABRIEK--esque synth work gave them a very dated sound, not fulfilling the complete vision of PAGE 12. Well, shit!! Anyone that doubted the electronic process or shear anger of PAGE 12 will be annihilated by REVENGE AND MORE. Dense, intricate, and downright aggressive synths are offset by lush strings and sparse analogue textures. Occasional ambient techno elements and even an FLA/Star Wars laser effect here and there, amidst scattered vocal samples, accent the powerful rhythms, and tracks like "Apathy" even hark back to an 80's wave sound. Frontman Axel Kleintjes shows great diversity, while the effects are kept to a minimum. His vocals are more than powerful enough to stand on their own. REVENGE AND MORE only serves to establish PAGE 12 as a class act, and further develops their signature sound. By now, this disc is more than a year old, and they've already released INSIDE LIFE, a 10 track MCD of remixes and live versions, but REVENGE AND MORE is essential. [Drew]

PANIC ON THE TITANIC : NOISOME CHARM (CD . Khazad-Dûm/CMP)

While PANIC ON THE TITANIC's earlier works (on GLASNOST) were very good, it seemed to me that they were somewhat underdeveloped. Well, whatever happened during their almost three year absence has absolutely remedied the situation! Surely the slight line-up change had something to do with it, and PANIC are yet another band that in losing a member, they find their own voice. With NOISOME CHARM, they fully develop the dark electro sound they were trying for on the first two albums, beautifully combining darkwave, EBM, technopop, and even a bit of what could certainly be called "industrial". Mr. Daveiro's voice has matured and thickened, and is extremely convincing, and his compositions have reached the level of accessibility and catchiness that they needed. In fact, the whole album is ridiculously catchy; the kind of stuff you

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CRYOGENIC



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OPIUM



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NEURAL EARTHQUAKE



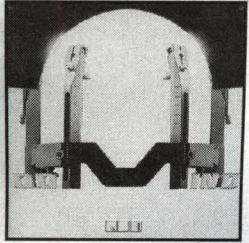
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PANIC ON THE TITANIC : RECOIL FROM NOTHING (MCD . Khazad-Dûm/CCP)

RECOIL FROM NOTHING is the first new material from PANIC ON THE TITANIC in almost three years, and they've struck back with an incredible force. It's a limited edition MCD featuring remixes of the songs "Recoil" and "Nothing" by... (gasp) PANIC ON THE TITANIC! Clean, dark, poppy electro, with maybe more than a few elements of gothic, but NOT SAPPY! Both of these tracks will be club classics in no time, and this Swiss duo have really put themselves on the map! The new full-length, NOISOME CHARM is out by now, but the single is limited to 1000 copies, and the mixes are diverse. Get them both! [Drew]

PAX : THE POWER OF PURE INTELLECT (CD . Zoth Ommog)

Well, well... An interesting prospect indeed... Electro-legend Sevren Ni-Arb teams up with ECO's Heiko Daniel, and the result is surprising! Certainly, we must expect such a collaboration to be techno-influenced, and it is - to a degree. More than that, it's a very varied, hallucinogenic trip. For once, it doesn't emanate PEDWALK. The influence is there, but it's not as prevalent as most of Sevren's work. What's much more important here is the infectious dance tracks, hardcore and trip-hop beats, the laid back, warped vocals provided by Heiko. Rhythms flow within rhythms. Sounds weave in and out. There are even some ethnic influences here. And the funky "Catch My Fire" or infectious "Low Down" are enough to get anyone out on the floor. Surely there is a very strong electro element throughout the whole thing, but Sevren will never settle for average, and this album is further proof of that fact. PAX ignore trends, and just might set a few in the process. Recommended! [Stefani Goldman]

PIERREPOINT : THE BEING (CD . Celtic Circle Productions)

THE BEING is the third release by German artist, PIERREPOINT, which is David Kirvel and Alex Kleintjes (PAGE 12), who also wrote the lyrics (all in German). The BEING contains 12 tracks, with vocals that are distorted in a 'W' sort of way. The music has many DIVE elements, with whom PIERREPOINT have often been compared. However, there is a power and emotion here that is sometimes missing from DIVE's work. Most of the tracks are in the 100-120 BPM range, and there are some funky beats thrown into the heavy, noisy mix. Stand-out tracks include "Alive," "Castigate," "Noise Tec.," and "Blade Walk," which is the fastest track (about 140 BPM) with dark techno elements. THE BEING proves that you don't need a lot of layers in order to make heavy duty, intense electro music. What it lacks in melodic structures, it makes up for in infectious beats and noises. This is a harsher direction than their previous work, but well-done. Watch for FINAL SCAN, their next release. [Stefani Goldman]

PINEAL GLAND ZIRBELDRUESE : DAWN-RISE-DEATH (CD . Mental Ulcer Forges/Ant-Zen)

Rudy described this as "sound anarchy in its pure form." He used the same words to describe NOISEX, but PINEAL GLAND is an entirely different breed of chaos. It's MENTAL ULCER FORGES' second offering, released (also as a boxset) in collaboration with ANT-ZEN, and is very reflective of both labels. Surely it's pure industrial, as is ANT-ZEN's forte. It's not surprising to know that PINEAL GLAND has worked with ANT-ZEN and SALT for some time now. This is a complete and final anthology of his solo work, showing an array of different sonic extremities from brutal gabber techno malformation to straight feedback generation, and everything in between. Rhythm plays an integral role in every track; apocalyptic, mind-altering, violent. This is structured, sculpted schizophrenia, and the subtleties are perhaps more important than the sheer force. Textural dunes underplay the harsh percussion in an intricate concerto of noise. Breathtaking, backbreaking, and consciousness expanding. PINEAL GLAND ZIRBELDRUESE is unit one of the CYBERFROG ASSOCIATION. [Stefani Goldman]

PITCH YARN OF MATTER : STRANGE BODY (CD . Alien/Subtronics)

EBM without the aggression, gothic without the pretense, synthpop with out the quirky all stylishly presented and well orchestrated. On PYM's second album, Marcello serves up an extremely cohesive mix of styles, while avoiding clichés. The rich, full vocals are charming, and most of the music is very accessible. Many tracks would probably be enough to get most of even the seasoned twenty-something crowd up and dancing at the local 80's club. That's not to say this is outdated, but that's probably where it would be best received. It's probably not hard enough for most electroheads, or "goth" enough for most goths, but it combines elements of each with a distinct

80's flavour. PYM reflect another, mellow side of the raging Brazilian electro scene, even if they won't feed your craving for flesh and metal. [Stefani Goldman]

PLACEBO EFFECT : PAST, PRESENT (CD . Ausfahrt)

After a VERY mediocre second album, I'm very happy to see this collection of new and old material from PLACEBO EFFECT. OK, so it's not a phenomenal all new studio album that completely redeems the band and wipes the slate clean of the MANIPULATED MIND CONTROL blemish, but it's a start. There's plenty of excellent demo tracks, plus the entire GARGOYLE EP, some decent new material, and some CD-ROM stuff. It's all nicely packaged in a tin box similar to PROJECT PITCHFORK'S ALPHAS OMEGA box, except that there's no printing on the box - just stickers. This might be what you would call a "collectors only" disc, but I call it an excellent and welcome addition to PLACEBO EFFECT's discography, a step back in the right direction, and a new hope for the band's future. [Stefani Goldman]

PRINCIPIA AUDIOMATICA : SYSTEMATIC SONORITY (CD . Minus Habens)

Sinisa Oucursak (TeHOM) and Milijenko Rajakovic (IMPLANT CODE) are PRINCIPIA AUDIOMATICA, two Croatian artists who have created SYSTEMATIC SONORITY, 8 dark slow-to-mid-tempo electro instrumental pieces, much in the tradition of DIGITAL SOUNDTRACKS-era CLOCK DVA or GRINDING WALLS-era DIVE. As is the case with many of the CLOCK DVA releases, PRINCIPIA AUDIOMATICA include very extensive liner notes, explaining the inspiration for many of the pieces. This is oversimplifying, but, to sum up, the ideas presented here seem to be likening human thought processes to those of a complex machine. With titles like "Self-Organizing Homeostatic System," "Encapsulated Modular System," and "Cognitive Penetrating System," this release is a fascinating meld of functionalist philosophy, physics, and psychology, all in the form of these 8 "systems" flowing right into one another. A must for fans of minimalist electro music; and the Italian label MINUS HABENS is certainly at the forefront of this genre. [Stefani Goldman]

RAVENOUS : MASS MENTAL CRUELTY (CD . Off Beat)

RAVENOUS' debut is somewhat perplexing. On one hand, they manipulate their machines very well; generating strong, invigorating, emotive electro, shrouded in an atmosphere of powerful darkness. On the other hand, the entire production is marred by these entirely horrid, sappy vocals. On the goth-metal guitars grate at times, but not nearly as much as the whiny art-fag goth-boy with the mic. He doesn't manage to destroy every song with his insipid drivel, though. Tracks like "Violent World," "Timeless," and "Faster Than Time" remain entirely enjoyable, and actually rather moving, despite the questionable vocals. As sparsely as it happens here, it helps when engineer Sevren Ni-Arb drowns out the vox with his trademark vocoder effects. As for the music, RAVENOUS present some very interesting ideas, fusing acoustic elements like piano, strings, and occasional operatic voices (all synthetic, of course) in with dark, poppy electro. They remain progressive and danceable, without falling into the trappings of the recent ambient trend. It's just too bad that on more than half of the album, they sound like a second-rate goth band that hijacked TGIF. Supposedly, this is the main project of FUNKER VOGT, and if that is true, I'd say their priorities are a little out-of-whack. [Drew]

THE RAZOR SKYLINE : JOURNAL OF TRAUMA (CD . COP Int'l)

THE RAZOR SKYLINE shows COP branching off into an even more diverse label. They're a California goth trio with a firm electronic base. Rhythms are provided by their machines, while guitars drive most of the pieces, with Siouxie-like vox screaming along. They come from the same school of California electrogoth as, say, SWITCHBLADE SYMPHONY. Needless to say, it's not my favorite style. But, they're convincing for what they are. BATTERY's Maria Azevedo makes a guest appearance on vocals, as she now seems to be quite fond of doing, and surprisingly enough, so does DEATHLINE INTERNATIONAL's Count Zero with excellent results. Overall, though, it's not my cup of tea. [Stefani Goldman]

REMYL : DISRUPTOR (BOXSET) (2CD+video boxset . Mental Ulcer Forges)

Three years in the making, REMYL finally unleash their second album - this time on the heralded label MENTAL ULCER FORGES! If that's not enough, this is one of a VERY limited metal box edition - of 64 copies!!! The package weighed half a ton, and scared our postman half to death. Included in the big shiny box is one copy each of REMYL's first, self-titled CD (same as original, only with a sticker affixed indicating Bootsector's current address), a special DISRUPTOR box edition of the LIVE COMPUTER PERFORMANCE video (PAL format), a multiplatform HTML-coded floppy, a nice T-shirt, a big full-color poster, various stickers, and the long-awaited science fiction masterpiece of REMYL's new album, DISRUPTOR! Quite a package, huh? Well, you should know the first album by now (if you don't, you're missing out!), and there's not much I can say

about the video, since it's in the PAL format and I have not yet had it transferred. So, I'll get the new album, DISRUPTOR, as many expected, is a fine progression for this most important Norwegian trio. Maybe this is because they have a lot more time to work on music now that Herr Ratzinger is handling all the label type stuff that REMYL used to do on their own. So they take their "cyber-trash-tech-synth-punkscapes" to an even more disruptive level. Still in the same realm of teutonic atmospheres, EBM aggression, trashy technology, and industrial noise, they're matured as songwriters, and more importantly here, as producers. Now they are entirely convincing. The album's mastered by WUMPSCUT: in His MASTER'S STUDIO, and that may have something to do with it, but I think it's mostly that REMYL are a class act. My only complaint about this entire epic is that nine of the fourteen tracks have been released in some form or another on comps, including three bonus tracks taken directly from it. That's OK, though, the production and sound quality here are far better than the older versions, and the "W: remix of "Aahhhmm" makes up for the abundance of older tracks. And the boxset is a must have, if only for the "Golden Triangle v. 6.30 (PC-user Metal reave edit)" mix in 8-bit mono on the enclosed floppy. REMYL goes teknol! See you at the next REMYL rave! Highly recommended! [Stefani Goldman]

RESTRICTED AREA : EXPLODE (CD . Cyberware Productions)

After an acclaimed MCD, ETT GAMMALT BERSTROLL, that was later re-released in limited edition by CYBERWARE, this Swedish duo return with a debut full CD. Evoking sounds reminiscent of KRAFTWERK with an updated EBM and electropop edge, RESTRICTED AREA give very unique performances. Vocals are traded off by the male and female voices of this band, complementing and fun, in a very Swedish way. This isn't bubblegum synthpop, but it never gets too aggressive, except in "Ont," the album's hardest track - a techno/EBM piece. Peter sometimes chants and growls, but the quirky tunes usually keep the tone light. Some tracks are romantic like "Summer's End," and even trippy like "Dreamland Witch", and darker tones even peek through the happy tunes at times. Varied and interesting, even if it's nothing groundbreaking. [Drew]

SABOTAGE Q.C.Q.C.? : GODDESS (MCD . EMI/Electrola/Spin)

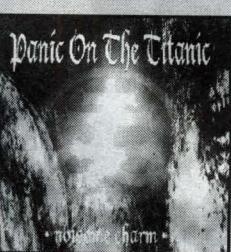
SABOTAGE have released a string of CDs (on labels such as STRANGE WAYS and TATRA) as well as a large selection of cassette-only releases containing special mixes and previously unreleased material. GODDESS is SABOTAGE Q.C.Q.C.?s debut release for EMI ELECTROLA/SPIN RECORDS, a major European label. If you're new to their music, this is a good introduction. The CD is a prelude to their full-length CD titled EXPLOITATION CINEMA which was released in August. This CD single contains three very different mixes of the song GODDESS, produced and recorded by Daniel and Patrick at FRONT 242's studio in Belgium, as well as "Do What U Do", which was recorded and produced by Paolo Favati at BLUE VELVET STUDIO in Italy. The first mix of "GODDESS" is a straight-ahead dance mix that rockets right into an explosive attack of sequencing and driving rhythm, topped with Isabelle's seductive singing. "The Goddess (Nausea Mix)" is more of a relaxed ambient/dub version with lots of drifting atmospheres and bits of vocals popping up here and there throughout the song. Very spacy sounding and great through headphones. The final version of "Goddess (Grisha Mix)" is a good mixture of dance beats and innovative electronics. The remaining track, "Do What U Do", is another one that would shake up the dance floor. A little faster than the title track, with lots of bounding vocals and stop-and-start action. Club and radio DJs should find this single is easy to slip into their sets of techno/EBM dance favorites. It's already making its way into the charts as people discover what diehard fans have known for years: SABOTAGE Q.C.Q.C.? really know how to combine catchy melodies with hot dance rhythms and experimental electronics. [Dave Scott]

SALT : REACTIVE (7" . Ant-Zen)

This is one of Stefan's very own collections of rhythmed industrial assaults. Recorded in His MASTER'S STUDIO, SALT is supported by Rudy Ratzinger and a female vocalist by the name of Majuko Hino. She contributes very sparse, echoed repetitive vocals to both of these pieces. One track is a fast paced, percussive attack, with powerful, repetitive patterns, and even some "W"-esque drum sounds! It's a strong and danceable work, while the flip side is dealing with a more droning variety of noisy rhythm. There are more vocals on this piece, but they're further down in the mix, adding to the surreal ambient noise-scape. These two tracks appear on coloured vinyl with a very bizarre sleeve. Extreme, bone-tingling intensity! [Stefani Goldman]

SECOND DISEASE : FLAME THE DARK TRUE (CD . Music Research/Zoth Ommog)

SECOND DISEASE (L. Hofmann & M.R. Kraft) is a new German artist signed to ZOTH OMMOG. There's a lot of talent displayed here. Socially conscious lyrics and interesting samples. The music is slow-to-mid tempo dark electro in the vein of WUMPSCUT, and earlier LEATHER STRIP, and there are also clear influences of earlier HAUJOBB, earlier XMT, and PUTREFY.



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PINEAL GLAND ZIRBELDREUSE
DAWN RISE DEATH



PLACERO EFFECT
1989-1996 PAST, PRESENT



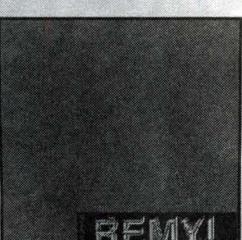
PRINCIPIA AUDIOMATICA
SYSTEMATIC SONORITY



THE RAZOR SKYLINE
JOURNAL OF TRAUMA



REMYL
DISRUPTOR BOX



SECOND DISEASE
FLAME THE DARK TRUTH



"Obsessed" mix is musically interchangeable with anything on ST's BRAINFUCK disc, and he lays enough effects on top of Meenen's vocal atrocity to make it bearable (most of the time). Sevren Ni-Arb's "S.A.R. mix" could easily be a track from U-TEK's long lost Fever album. Thankfully, Mr. Ni-Arb kept the vocals to a minimum, and nixed the guitars altogether. The "radio edit" is basically the "extended version" cut in half, and even at that, it's about four minutes too long. DEEP is a complete departure from STERIL's previous work, and a blatant attempt at a commercial hit. It's a shame, too, because a used to do the guitar thing better than most. [sAge]

STIGMA : INHUMANITY (MCD . Ant-Zen)

This French gem was originally one of OMBRE SONORE's gifts to the world. They then released a full CD on DAFT, a 7" co-operative release through ANT-ZEN and OMBRE SONORE, and now present an MCD on ANT-ZEN alone. All of STIGMA's compositions seethe with atmosphere. Some of the darkest and bleakest atmospheres ever created emanate from these tracks. Ominous and threatening, laden in burgeoning suspense, STIGMA craft minimal and terrifying masterpieces. While the spine-tingling soundtrack works travel through unknown dimensions, the hard, distorted rhythmic repetition shake dreamlike foundations. This band is equally capable of dark ambient explorations and cold industrial destruction. The emotive voice adds wonderful depth to the more accessible works here, too. Yes, there are accessible works here. They're not commercial in any sense of the word, but Stigma won't alienate any industrial novices (like myself). They may even surprise you with some truly beautiful and sad compositions. They meticulously fashion elegant mechanical symphonies like I've never heard before, at once with complete grace and charm and with pummeling force and fortitude. Stark and hypnotic, these Frenchmen are truly mesmerizing. These are the Structures Of Chaos. [sAge]

SUICIDE COMMANDO : LIMITED CONTAMINATION (MCD+3" boxset . Off Beat)

Just as you thought you'd regained composure from the Sheer Horror of STORED IMAGES, SUICIDE COMMANDO return, more terrifying than ever. Johan's beast is growing out of control, and there's no stopping it! On this 1000 copy limited edition boxset of CONTAMINATION, we get a wonderful big box packaging, just like FLA'S HARD WIRED boxset but with a brand new artwork scheme, graphically infected by Koenraad Cant. Inside is the standard issue seven track CONTAMINATION MCD, plus a slick 3" CD with a similarly stark, textural graphic disaster. CONTAMINATION offers five new tracks, plus remixes of two of Suicide Commando's biggest hits, "See You In Hell" and "Traumatize". The disc opens with Johan in top form on "Fall Away". As he likes to do here and there, this track features a guest vocalist, this time by SLEEPWALK/NERVE CONFLICT/BROKEN SILENCE's Oliver Spring. He lends his insanity to this brutal electro/industrial opus. Restrained rage. An extended mix of probably Johan's biggest hit ever, "See You In Hell", follows, in Parts 1+2. You doubt the vehemence of this savage? I think not! Three more new tracks follow. "Head Down" is in classic Suicidal manner, cold, hard, and ferocious. "Delusion" ensues, showing a new face of this brute. It's a monstrous electro smasher, very reminiscent of FEAKS-era X MARKS! Dark, melodic strings flow under a relentless dance beat in a nightmarish cascade. This will surely be a classic! "The Face Of God" continues this trend with a slower rhythm, but no less intense! A club mix of the smash "Traumatize" brings us back to the hellish depths SUICIDE COMMANDO is known for, but in an updated version. The famous Eric Van Wontghem makes another appearance with his new MONOLITH project, reconstructing "See You In Hell" with warm complexity and new sounds to warp your psyche. "Burn Baby Burn" closes the disc with a DIVE-like fiery rage. Incredible! The 3" gives die-hards remastered versions of the cassette tracks "Crawling In Pain" (from the first, self titled tape), "Inside The Head" (from THIS IS HATE), and "Electro Convulsion Therapy" (from ELECTRO CONVULSION THERAPY), plus a remix of "Remember", originally on Into The Grave, and an unreleased track from 1994 called "Skeletal Remains". Respectable sound quality, revamping the classic! Johan's a master at what he does, and he's only getting better! CONSTRUCT-DESTRUCT will appear in 1997, as will a US license of CONTAMINATION on ELECTRIC DEATH TRIP RECORDS. Could cause brain damage!!! [sAge]

SWAMP TERRORISTS : KILLER (2CD box set . Sub/Mission/Metropolis)

Long delayed and highly anticipated, SWAMP TERRORISTS' final album with sample-guru STR is quite old by now. Depending on who you know, you may have gotten a hold of KILLER already over a year ago, but it was finally released internationally in April 96. This is the US boxset edition that, while released by Italy's Sub/Mission, includes the US editions of KILLER and WRECK on METROPOLIS. The METROPOLIS edition of KILLER is the same as the standard international edition, and that means that 5 tracks were axed from the limited pre-release, but also 9 tracks were tacked on to the WRECK MCD, including 4 of the 5 missing tracks. The only track missing is "Melting Edge". Regardless, KILLER is a masterpiece of sampled and spliced tekknobase metal rage, easily up to par with anything they've ever done. It's an intense, angst-ridden album full of dance-

floor smashers that are destined to become classics, and if that weren't enough, the WRECK MCD offers plenty of remixes, including two by KMFDM that right now are only available on the US release (and one the SWEET Sub/Mission sampler). Also included in the boxset is a full-size, full-color poster with artwork similar to the WRECK disc, an autographed band photo which includes the new members, a KILLER T-shirt, a glossy, color bio booklet, and stickers. This is the final epitaph of the original SWAMP TERRORISTS line-up, the end of an era, and a damn fine release. [Drew]

SYNAPSCAPE : SYNAPSCAPE (CD . Ant-Zen)

"Your illusion is a possible kind of reality." So states the sleeve of this varied and intelligent work. Throughout its twelve tracks, it creates both illusion and reality. From obscure and brooding electronic soundscapes to throbbing distortions, this disc will hypnotize and move you. Violent vocal rantings echo amidst strange technoid effects and needless rhythms. Many of the tracks are aimed at the dancefloor, with very moving percussive assaults and ambient techno grooves. Others have nothing but harsh, distorted industrial experimentation in mind. They have a unique ability to use high end chirps in a bizarre and infectious manner. While this is certainly a disturbing work, it has the potential to attract more commercial listeners to its sublime industrial madness. "Reality is an illusion." [sAge]

SYNTHETIC ZOO : SYNTHETIC ZOO (CD . Sub/Mission)

How odd. This album has four completely different titles and four completely different covers. They are, in no particular order, HAPPY MURDER, PURE ZOOA, SYNTHETIC ZOO, and HOTCH POTCH. The last one describes the album best, by far. Maybe they can get away with calling this "free-form" or using the ever-elusive "jazz" moniker, or maybe they wouldn't call it anything, but try as you will, it is virtually impossible to pin this down to any category. There are elements of virtually everything under the sun. Rap, house, acid, jazz, funk, classical, fusion, industrial, electro, punk, metal, etc. You name it, it's in there. More than anything, I'd have to say that it's rock, often with very distorted vocals, but they are certainly the most bizarre and diverse rock band on the planet. I can't say that I like this much, because I find the entire album thoroughly annoying. I think it's supposed to be some sort of parody. Maybe I just don't get it, or maybe it's just not that funny. Maybe it's not supposed to be. I don't know. All I know is that they make no secret of the fact that they are influenced by an extremely diverse range of styles, and they like fusing unusual elements. This album was produced in 1994 by Paulo Favati at the famous BLUE VELVET STUDIO. They must have been strange days, indeed. [sAge]

TEMPLEBEAT : MEDIA SICKNESS (CD . Sub/Mission)

It seems strange to me that TEMPLEBEAT are not more well-known in America. Even with their last album being licensed to MACHINERY/DYNAMICA and also released by their U.S. division, they seemed to have not gotten the exposure that they should have. I would think that TEMPLEBEAT's incredibly heavy, gutsy guitar-driven sound would be perfectly suited to the American taste. Instead, they seem to be flourishing in Europe. They've released material on many important labels from all across the EEC, including PANKOW's now defunct DUNE division of CONTEMPO, plus licenses to MACHINERY/DYNAMICA, but now they're handled all across Europe by their label home Sub/Mission, and in America by 21ST CIRCUITY, and they're doing better than ever! Paulo Favati (Pankow, Kowp) has officially joined the band, and their gritty blend of hard-as-hell guitars, metal, techno, house, and ambient music is heavier and nastier than ever! This is certainly a must for the MINISTRY crowd, pissing all over anything Grandpa Al has done in the past four years. It's also by far TEMPLEBEAT's most accomplished release to date. Behind the wall of power, MEDIA SICKNESS is hypnotic and groovy, almost trance-inducing. They've even topped the BENDTAUS Remixes! Continuing the tradition though, SWAMP TERRORISTS and Transcendental Love Machine have remixed a few tracks for them. Two SWAMP TERRORISTS remixes of "Brain Cult Of Macho Irony" (one of the best tracks of the album) appear on 21ST CIRCUITY's release of this disc, and the rest of the mixes will follow on an MCD. Don't miss it! [Drew]

TEMPLEBEAT : WICKED! (MCD . Sub/Mission)

A ha! The triumphant return of TEMPLEBEAT! WICKED! is the 5-track precursor to the all new MEDIA SICKNESS full-length. The adrenaline is pumping, and they're all fueled up for their first album in almost two years. The sound is fuller, rawer, angrier, and more compelling. They sound like, well, TEMPLEBEAT- times 10! From what I understand, Paulo Favati has enlisted as a full-time member, but is also still producing the material, and perhaps some of a downright nasty PANKOW sound is coming through. They've been touring extensively with the likes of DIVE, SABOTAGE Q.C.Q.C., and others, but I'm quite sure they could now pack shows on their own. They also do the best damn DEAD OR ALIVE cover I've ever heard! TEMPLEBEAT will change the way you think about crossover! [sAge]

THINKING MAN : I'M HUMAN (CD . Metropolis)

THINKING MAN is one of METROPOLIS' own recent signings, a new American duo rising from the ashes of STEREOXIC DEVICE with Daniel Williams on vocals. They take a very original approach to guitar-based electronics, with lots of atmosphere and melancholic drama. Surely this is electro, with danceable beats and many standard issue electro elements, but bass and lead guitars play an important part in providing depth and ambience. Imagine that. They don't use their axes to rock, even though there are a few chunky riffs. The guitars are used instead to add a raw, organic thoughtfulness, in much the same way as YEHTE MAE manipulates them. The vocals suffer somewhat of an Ogre-complex, but the originality of the compositions make up for that. The whole thing is not all that unlike a more upbeat 100 PER DAY EXTINCT. Not as interesting as what George Sarah is doing, but a strong debut nonetheless. [sAge]

TRAGIC COMEDY : CIPHERS (CD . Memento Matera)

TRAGIC COMEDY are one of quite a few Swedish electro gems that MEMENTO MATERIA has so graciously given to the world, and if you thought that COVENANT were the last hope, you're wrong! After two highly successful demotapes, these four fellows built a strong following in Scandinavia, and MEMENTO MATERIA now bring their vision around the world. As you might have guessed, they do have some very noticeable Swedish elements, meaning that they don't do the whole growled, "evil" thing (they leave that up to CRD and PFI). Instead, they take a more laid back approach, offering nice and melodic electro with a smooth voice. TRAGIC COMEDY are very charming, much like COVENANT are, but they're not emulating COVENANT at all. They just have a similar elegance. They also fuse techno and trance elements, and touches of synthpop romanticism into clean EBM. Maybe they won't revolutionize the genre, but they kick out some great pop tunes! There's a PC CD-ROM track here, but it's not mind-blowing. It's actually just what they call it - an electronic booklet, giving infos, band and label history, contact addresses, and information about the Swedish electro organization THE BODY PROJECT, who manage TRAGIC COMEDY and do other things to bring the Swedish electro mission to the outside world. [sAge]

TRYLOK : INTERMINABLE (CD . Music Research/MRSP)

After releasing this album on their own, TRYLOK obviously caught the attention of someone over at the newly revamped MUSIC RESEARCH label, because they decided to sign this promising Austrian trio, and release their self-produced CD. Under the (compilation dominated) MRSP label, they're re-titled the self-released MIND ENERGY, STRATEGY as INTERMINABLE, and stormed the electro world armed to the teeth with pop hooks, catchy melodies, and EBM dance beats! TRYLOK walk a thin line between synthpop and electro, often crossing deep into both territories. They never get too quirky on the synthpop side, and they never get too harsh on the electro side, but rather reach a very amicable middle ground. Not a compromise, but a smooth melding of two electronic worlds. This album is equally suited to both camps, and I think all will find their melodic charm to be irresistible! Recommended! [sAge]

TWILIGHT RITUAL : ORGANIC (CD . Subtronic)

Chrismar Cheyell of the famous A SPLIT SECOND has been keeping this side-project in the side lines for the entire existence of A SPLIT SECOND. Actually, the bio says that TWILIGHT RITUAL has been around since 1978! He released the first material in 1981, and seems to have done a lot of work with T.R. between then and around 1986, when he founded A SPLIT SECOND. I guess it was before my time, because the is the first I've heard of it. Despite the somewhat recent resurcasing of A SPLIT SECOND and especially Marc Iokx, that band really died around 91, and this new TWILIGHT RITUAL album is apparently Cheyell's work since then. Forget every preconceived notion you may have of A SPLIT SECOND, because none of it applies here, other than the fact that I believe this album is completely electronic. The focus here, though, is on tribal ambience, and danceability is out the window. That is, unless you do any tantric writhing. There's no vocals here, and not much rhythm. Mainly ambient world music sounds. If, as the title suggests, these are actually played acoustic instruments, this man has an extensive collection of noisemakers from around the world. Otherwise, he's got a decent sampler, and a good grasp of various cultures and their music. Interesting. [sAge]

UNDER THE NOISE : REGENERATION (CD . COP Int'l)

This Baltimore duo are back with a full CD of remixes from their groundbreaking album OR GENERATION AND CORRUPTION. REGENERATION invites an array of diverse artists to have their way with some of the best tracks of the album - "Circle Of The Eclipse", "Sun", "Mountain", "Lie", "13th Tribe", "Driving Electric Magic", and "This World Desire". The remixers are a diverse bunch of characters coming from all walks of electronic life, and most do surprising work behind the

controls here. The infamous Zip Campisi of 7, BIGOD 20, and many of Jallokin's projects, starts things off with the one and only mix of "Circle Of The Sun". This track has my pick as the best cut of the disc, with a completely reworked construction - ambient and hypnotic, with minimal, computerized vocals. STR attacks "Sun" twice, but neither time does he give it a SWAMP TERRORISTS motif. Instead, he opts for two very different, very electro approaches. Professor Zero and DEATHLINE INT'L tackle this track, with Professor Zero going slow and groovy, and DEATHLINE going hard and danceable. HATE DEPT.'s Seibold and ACUMEN's Jason Novak each rework "Mountain", and while Seibold's mix isn't that surprising, Novak gives the track a great, laid back atmosphere, and doesn't slice it up with too many guitars. Baltimore electronic veterans GLITCH give "Lie" a hypnotic techno reconstruction, while PYGMY CHILDREN's Brian Roper mingles it out with a slow groove rendering. The other half of the fraternal duo, Pete Roper, kicks "This World Desire" up into a harder, funkier beast. PAIN EMISSION'S Ray Nours makes a long overdue appearance with a hypnotic remix of "Driving Electric Magic", and ANALOGUE SCIENCE does a mellow mix of "13th Tribe". This is no bargain basement remix disc. It's quite the contrary, with diverse, brilliant reconstructions of diverse, brilliant songs. Highly recommended! [sAge]

V/A : 4B (7" picture disc . Ant-Zen)

This highly sought after 7" picture disc offers exclusive tracks from some industrial favorites. It's a split disc, with SUICIDE COMMANDO and STIN SCATZOR separately tearing up this side, and the incomparable DIVE and DAS SCHRECKENSKABINETT. Unfortunately, there's no track listing on the promo copy, and I'm not familiar enough with STIN SCATZOR or DAS SCHRECKENSKABINETT to know their tracks here. I assure you, however, that these tracks appear nowhere else, and this very limited release from 1995 is long out of print, so keep searching! SUICIDE COMMANDO starts things off with an excellent vocalized version of "The Dreamhouse", which is even more Mental than the vocal-less version. Of course, it's in the older industrial style of SUICIDE COMMANDO. STIN SCATZOR follow with a strong rhythmed track and Stefan's trademark distant shouts finishing up this side. Talk about industro! That side starts with DIVE's "Kick Your Head", an eerie, subtle instrumental filled with noisy interludes. DAS SCHRECKENSKABINETT finish things up nicely with a scary tribal track, and even some distant melodies! They make great use of operatic vocal tortures. Surely a must for fans of any of these acts! [sAge]

V/A : BIOTECH 02 (CD . SDS Productions)

The well-established cassette label SDS Productions presents the first of surely many CDs! Obviously, it's the second in the series. Biotech 01 showcased an array of electronic acts based in the state of Colorado, but Biotech 02 takes SDS' plight worldwide, and features more than a few big names! FEKTION FEKLER premiered their "Immortal Faith" here in a different mix, before FROM HERE TO HEAVEN broke through on PENDRAGON RECORDS. The famous FICTION 8, who have now left DISCORDIA for a deal with their friends at SIDE-LINE RECORDS, offer a hard remix of "Hearts Of Cinder", and the NEC'S NOXIOUS EMOTION give up a brand new track and a very strong new sound with the harsh "Believe It". CREWLINE commando Ergo makes his CD debut with GAPPING CHASM, worth the price of this disc alone! That Slovakian madness is the only non-American act here, but don't fret - the rest of these acts are not your typical Americans. INTERFACE MAGAZINE's Andy Waggoner also makes his CD debut with BLISS ARRAY. MONASTERY's ex-vocalist shows his new project ENTITY, also appearing with a collaboration track with OSIRIS, producing good dark electro results. STROMKERN also show very well, and it's no wonder their Flicker Like A CANDLE demo is doing so well. AURIFEX and REDONDON also make strong cases for themselves. Biotech 2 is a diverse collection, showing that there are many more American acts than certain people might think that have quite a grasp on their medium. [Drew]

V/A : BOSTON ELECTRO 101 (CD . SINless)

Boston is one of those American cities that while you may not hear people everyday raving about the electronic output coming from there, but you will almost never hear anyone complain. After all, this city has given us SLEEP CHAMBER, DATA-BANK-A, OUT OUT, and DDT, and more recently INFORMATIK, DIN_FIV, and INSTITUTE OF TECHNOLOGY. SINless realizes this well, of course, being located there and run by the electro phreaks of INFORMATIK, and with Boston ELECTRO 101, they're giving a crash course. All the veterans are well represented here, even SLEEP CHAMBER and DATA-BANK-A (they're not new tracks, but they're here!). So, they've covered the historical bases, now on to the new blood because Boston's obviously got plenty of it! Sure there's great new tracks from SINless' own INFORMATIK and DIN_FIV, but that's just the beginning. INFORMATIK's Matt Crofoot makes another appearance with his compilation happy project STRUKTUR. The famous DDT re-emerge here, along with a statement that this is their last song, and they are now known as BIONIC. They are now apparently located in San Francisco, but this track still includes Elaine Walker (Mullen), and we'll

have to wait and see what the future brings. INSTITUTE OF TECHNOLOGY appear with the Post-Mortem remix of "Miserable", and Elaine Mullen's ZIA, giving "Agribusiness". Then there are two bands produced by Da5id Din, giving SINless as the contact address. They are GRENADIER and DISKO:CHAOS. They're not INFORMATIK projects, but Da5id Din did produce these particular tracks, and again, we'll see what happens! SECTOR 7G, MERCYMORE, BATTERY CAGE, and MURDEROUS RACE all make strong appearances, too, and OUT OUT appear with an absolutely wonderful remix of "Duchess" that dispels my apprehensions about the new album. A great sampler from an active electro mecca! [sAge]

V/A : C-LEKTOR (LP . Ant-Zen)

ANT-ZEN simply never let up. Back in 1995, they released this vinyl-only compilation featuring some of the biggest names of the genre, and as with just about everything they release, it will go down as must-have collectors items for any serious fan. Coloured vinyl, mastered by :WUMPSCUT:, this again features a breathtakingly stark artwork by SALT, not to mention a slew of exclusive tracks. Certainly masses of noise and electro freaks alike will be scouring for this release based on one bit of information alone: it contains an exclusive :WUMPSCUT: track - with a different vocalist! Yes, "Bunker7 (SOFM texture)" appears here, and this time the main vocals are handled by an American girl named Stacy Glasier! She's a friend of the Bavarian family that was living nearby for a while, and just happens to be the significant other of Mr. Tom Ellard of SEVERED HEADS. She sings Rudy's vocal parts in German, complete with tons of distortion and an American accent! I must say that she does a very convincing job, too! That track, in and of itself, is worth the price of this compilation, but the surprises don't stop there! Speaking of Tom Ellard, SEVERED HEADS makes a strong appearance here, with more of his recent psychotic trance material. P+A+L appears with an exclusive harsh, rhythmic track, and NOBDRUN provides more industrial madness. STIN SCATZOR make a brilliant showing, as does SALT himself! We are also treated to a sampler of the industrial/techno insanity of IMMINENT STARVATION, by DELTA FILE's Oliver Moreau! His new disc will be out very shortly right here on ANT-ZEN, and it will surely be intense! These are just my personal favourites of this wonderful piece of vinyl, but there are also strong industrial tracks from PSYCHEDELIC HEADSHOT, DAS KAMBINAT... AS PRODUCTS, YOUR MISTRESS, MISANTHROPIC CONGELATION, and B.S.E. Find your copy immediately! [sAge]

V/A : CELTIC CIRCLE PRODUCTION SAMPLER PART IV (2CD . Celtic Circle Productions)

Each year we anxiously await CELTIC CIRCLE PRODUCTION'S epic double CD samplers to see what our old favorites have on the way, and what new revelations CCP has in store for the coming months (even if it takes a while). We haven't been disappointed yet, and this year's selections continue that streak! This time, Disc 1 is very electro minded, while Disc 2 is dominated by CCP's gothic alter-ego. Starting off Disc 1, we have excellent new tracks from ABSENT MINDED, SLEEPWALK, INERTIA, NIGRA NEBULA, PUTREFY FACTOR 7, CYCLOOON, and PAGE 12, some of which are very surprising. But we also have great tracks from new signings IMPLANT, IONIC VISION, AXONAL WARFARE, and SYSTEM DER DINGE. All of their debuts should be out by the time you read this, and we're waiting patiently! Then we also get new tracks from bands that have left us all waiting for a long time for their debuts. IAIBoReCrEn- / SLEEPWALK'S NERVE CONFLICT, EVIL SERMON, and PAGE 12'S THE AMP all appear again with strong new tracks, and that's all for Disc 1! Is that enough???? No! Because we then go on to Disc 2, with PANIC ON THE TITANIC, AMGOD (REMIX), DUST OF BASEMENT, FICTION 8, BROKEN SILENCE (w/Oliver Spring of SLEEPWALK!), and PIERREPOINT, all with great tracks mixed in with a lot of gothic bands. Okay, so the AMGOD track isn't new, but other than that you should have no complaints! I certainly don't. Highly recommended! [Drew]

V/A : COP COMPILATION (CD . COP Int'l)

The incredible COP International offers up a wonderful sampler of the diverse talent which resides on their versatile label. A quick glance at the band listing will certainly catch the attention of any COP fan. That's because there's two names there that will surely surprise. FLISHTANK make a premier entrance here, and it's not mentioned anywhere on this disc, but this is the new facade of War-n, former driving force behind the now defunct OF SKIN AND SALIVA. This track is not all that different from previous works, evoking the same accessible electro with dark melodic vocals, but it's also very guitar driven. A good track, but we'll have to wait and see. The other unexpected name here is that of HEAVY WATER FACTORY. A yet another remix of "Victim" isn't a shock. After all, it's one of their best tracks. But, they're not signed to COP, and unlike most COP compilations, this is undoubtedly a label sampler. Odd, but I'm surely not complaining. It's a great track, and they're still as hypnotic and breathtaking as ever! The rest of the disc gives a good rundown of most of COP's roster, providing several new remixes, and making this a must for any fan of progressive electronics. There's a good mix of new and released tracks and mixes here, including lots

of new remixes! INDEX'S "Ne Plus Ultra (Blue Snow Mix)" takes the prize as the best track on here, and worth the price of the disc alone. But then we also have UNDER THE NOISE'S "Manna", and you just can't go wrong. New mixes or tracks by SLAVE UNIT, DEATHLINE INT'L, BATTERY, THE RAZOR SKYLINE, and a farewell remix of OSAS together comprise a wonderful collection from a wonderful label. Recommended! [sAge]

V/A : DORA BLUE (CD . Ras Dva)

The long delayed Ras Dva fanbase CD finally arrives! I'd like to state right from the start that I fully understand the complications and delays that can arise when planning a release. However, when you take money from people, and then don't even offer an explanation for indefinite delays - that's bad practice, not to mention inconsiderate. Then, of course, there's the fact that this CD contains all bands signed to Ras Dva, so there were no license contracts to coordinate or any thing like that. But at any rate, the disc is out, and everyone who sent in their \$\$ for their "membership" should have been compensated with a copy of this by now. I was, and I must admit that I am now entirely satisfied. This is a top-quality release beginning to end. Everything, from the concept to the artwork to the music, is executed with class and elegance, and not at all misrepresented, as this label has been known to do. Presented here are unreleased and exclusive tracks and remixes from KEVORKIAN DEATH CYCLE, BENESTROPHE, and JIHAD, plus interviews with each member of each band. KEVORKIAN DEATH CYCLE present more of their electronic mayhem with crossover elements with "Discipline", "Swallow", and a remix of "Kill For Christ", and commentary by Ryan and Roger. BENESTROPHE appear after a long silence with their first new tracks in many years - "D.C.O.", "Sleep Tonight Remix" (I would imagine that the original will rear its angry head on Auric Fires), and a remix of the classic "Dog Lab" called "An early morning remix". These excellent electro-gems appear along with commentary from Gary, Dwayne, and Rich. Then comes the long awaited premier of several new JIHAD tracks! They present their elegant dark electro better than anyone could have hoped! We are blessed with an extended remix of "Hands That Hide", plus the new tracks "Flying Dutchman" and "Shades Of Grey" and commentary by both Rich and James. At the end there are two "bonus" tracks (bonus to what?), one from PINWORM and one from NEGATIVE FORMAT. Perhaps these bands have signed with Ras Dva, and I'd have to say that they are both worthy of contracts! I almost didn't want to like this disc, but I now have nothing but praise for it. [sAge]

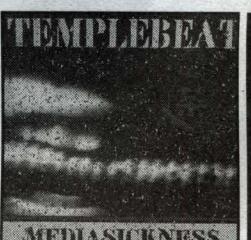
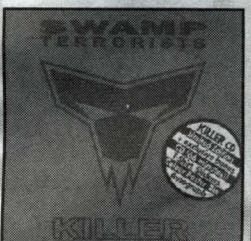
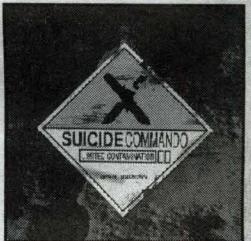
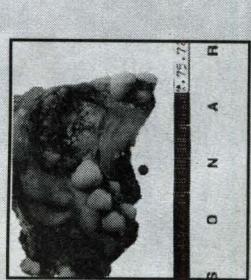
V/A : ELECTRO-CUTION (CD . Arts Industria)

ARTS INDUSTRIA's latest compilation is a very mixed bag. Even upon first glance I was skeptical. Again, this is a cross-section of some of North America's new electro, and that's great. Plus, there are new tracks from some great bands like ASSEMBLAGE 23, SPHERE LAZZA, and POUNCE INT'L that I couldn't wait to hear. But, there is also nonsensical purge from the likes of DAED 21 and FRACTURE (the pathetic American FRACTURE - NOT the Canadian/British act on OFF BEAT). ASSEMBLAGE 23 start things off with a wonderful relaxed piece. Very promising! Terminal ruin the mood with foolish, under-produced crap, horrible vocals, and more lyrical clichés than I could count. Pfft. MANHOLE VORTEX is soothing with a nice TEARGARDEN-esque appearance, and CRYING ROOM continue the mood, giving a hypnotic appearance with rather poor sound quality. ROD LOGIC close in with typical NITZER EBB styled electro, and KILLING FLOOR show crossover "Ecosystem" again, this time in the Tobias Mix. BLACK DAHLIA present an awful pop track. SLINGIN' ZINGERS are just a mistake! Then SPHERE LAZZA appear with the new track "Dirge", and I'm happy again. They're still noted as being courtesy of HARD RECORDS? DIODE is Ken's project, and it's good but typical electro. Instrumental POUNCE INT'L surprise with a very guitar driven crossover track. Umm... mediocre. 162 gives a decent atmospheric trance showing, right before this disc takes a nose dive into the goth-metal hell known as DAED 21. FRACTURE doesn't help things at all with their glam metal crossover nonsense. BYTET and CULT OF JESTER do little to retrieve this comp from the depths of mediocrity. There are a few great tracks, but for the most part, don't bother. [sAge]

V/A : ELECTROMAGNETIC (CD . Memento Materia)

ELECTROMAGNETIC is a beautifully presented profile of the excellent Swedish MEMENTO MATERIA, with lots of unreleased tracks! The most important tracks for me here are certainly the COVENANT tracks. They appear with a brand new mix of "Flux" from SEQUENCER, and also with an alternate mix of "Luminal", a track which was left off the STALKER MCD when it was collected for OFF BEAT'S THE O-FILES. Now while this sampler would be worth the price for the COVENANT tracks alone, no way does it stop there! Let's start from the beginning. MESH and TRAGIC COMEDY each present one new track and one new remix, and all are excellent! MESH are again in electro/techno form with commercial appeal, and TRAGIC COMEDY continue with high quality trancy techno pop, some guitars, and a seductive voice. Two remixes of album tracks, I think.

digital



SIMBOL
MUSIC FROM THE MASSES

SONAR

INHUMANITY

SUICIDE COMMANDO
LIMITED CONTAMINATION

SWAMP KILLER BOX

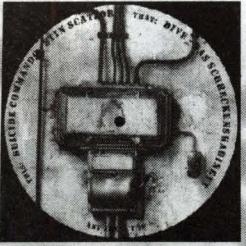
TEMPLEBEAT
MEDIASICKNESS

digital

TRAGIC COMEDY
CIPHERS

ciphers

VARIOUS ARTISTS
4B



VARIOUS ARTISTS
CELTIC CIRCLE SAMPLER PART 4



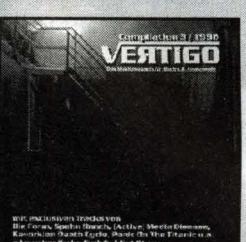
VARIOUS ARTISTS
ELEKTRALUMA VOL. 3



VARIOUS ARTISTS
THE O-FILES



VARIOUS ARTISTS
VERTIGO COMPILATION 3 1996



MALAISE follow with more of their atrocious new material. Two album tracks of bad goth/metal from **FIFTY-TWO WAYS**. **NATIVE CRY** impress with strong techno pop, lighter than, but similar to **KLICHE** with the strong techno elements. Two unreleased tracks. Then the two great **COVENANT** tracks appear, followed by THE APRIL TEARS rounding the sampler out with very commercial alterna-rock with female vocals. Not my taste, but just as catchy as anything on MTV. One unreleased track preceding one album track. In all, a great sampling of the many electronic faces of Sweden, and the many styles of **MEMENTO MATERIA**! [sAge]

V/A : Elektrauma Vol. 3 (CD . Discordia)

Wonderfull The third volume of the incredible **ELEKTRAUMA** series is finally here! Again it features an exquisite collage on the cover by Françoise Duviplier, and again it contains tons of unreleased tracks from new and old names. Starting off, **NERVE CONFLICT** give us yet another cold, dark industrial track (where's the album?!!). **NEUROACTIVE** offer the "Flameproof" remix of "Burning", and the comp really kicks in! Jonathan Sharp's **HEXEDENE** rears its head again with strong, danceable rhythms, interesting guitars, and Katie's powerful vocals. **THE DUST OF BASEMENT** follow with a surreal taste of their new **REMEMBRANCES** CD, and the vocal duet in phenomenal! **DRUNKNESS** follow with an interesting poppy, analogue EBM track, and **DASEIN** come next with a danceable track with vocals that can't carry the melody. **UNIT 187** do well with a kinda funky track, and **SWAMP TERRORISTS** contribute the U.S. version of "Wreck". **Inertia** are next with a great hardcore electro/techno track with distant guitars, and **CHAINGUN OPERATE** again present "Solitude". **REGENERATOR** are here with a wonderful track that offers a very interesting mix of harsh and melodic element, including an excellent male/female vocal duet. **KALTE STERNE** offer a good, hard EBM track with very Spanish vocals, while **Implant** make a very strong electro-industrial appearance. **IC 434** begin top round things out with "Obedience" from their debut album, and **CALVA Y NADA** finish with a majestic, orchestral finale. Again, the **SIDE-LINE** crew serve up a world class sampler! [sAge]

V/A : FICTIONAL : A TRIBUTE TO THE CURE (CD . October)

OCTOBER took a big step forward in early '95 with the release of this highly entertaining compilation of **CURE** covers as performed by some of the members of the new wave of Swedish electro-pop artists. In all 14 **CURE** songs are covered ranging from old classics such as "The Hanging Garden" to recent crowd pleasers such as "Friday I'm In Love", which in my opinion is the highlight of this comp. Although all tracks are faithfully recreated, some such as "F.I.L.L." and "The Caterpillar" are given the 4/4 treatment, while others like "Lovesong" are given slower beats, and a few like **CHILDREN WITHIN**'s cover of "A Forest" are given creative reworked sequences. Overall **CURE** purists should be very pleased and electro-pop fans will be given an excellent introduction to some of the excellent acts on the **OCTOBER** label. [Surge]

V/A : FROM TRANCE TO CYBER (CD . Opcion Sonica)

OPCION SONICA's first compilation is already now more than two years old, but gave some great exclusive tracks at the time of its release in 1994, and to this day provides a good cross-section of their artists and other talented Mexican electronic acts. I think this is before the formation of **COOPERACION**, but we can still find the great **CENOBIA** here, and also of course **DEUS EX MACHINA!** The title is quite fitting, as this compilation gives a good sampling of the entire Mexican electronic scene, from some very techno oriented acts like **HALOSOL**, and 29 to the famous electro formation **ARTEFAKTO**. We can also find other famous names like **FORD PROCO** and **BOSTICH**. Interface makes a good appearance, too, even though I don't care too much for a lot of their stuff. This is definitely a good showing of what Mexico had to offer back in 1994, and **OPCION SONICA** are about ready to hit us with another compilation, that will surely be filled with some of their excellent new blood! [Drew]

V/A : HARD TARGET (CD . Hard Records)

This is the newest sampler of all 16 artists signed to Denmark's **HARD RECORDS**. All tracks are either remixes or exclusive. Noteworthy tracks: "Geometrical Symbol" by **CONTROLLED FUSION**, the latest new German sensation, and this track is like older **LEATHER STRIP**; "Into Silence" by **NEOTEK**, the best song from their **BRAIN OVER MUSCLE** CD; "Give Me You," (vocals by Henrik from **GOOD COURAGE**/**NEOTEK** on this one) another EBM/techno favorite from **Lights Of Euphoria**; "Teknology" (Bass Edit Mix) by **BRAIN LEISURE**, sounding like early XMTP; "Beast Of Draught" by **STIFF MINERS**, a bit **CALVA Y NADA**-ish, except sung in English; "Electroshock (Facto-Rymix)" by German pure electronics wizards, **DIGITAL FACTOR**; "Did I Deserve This? (Blood Mix)" by **GOOD COURAGE**, an electronically souped up version of **DEPECHE MODE**; "Mother Tenbarum" by Canadian newcomers **DECODED FEEDBACK**, reminding me of **PUPPY**'s "Assimilate" at times; "Run The Gauntlet" by Florida's **SPHERE LAZZA**, sort of TNI-era FLA with

FICTION 8-like vocals, a very catchy and accessible sound—why isn't this band more popular in the U.S.? Rounding out this **HARD** collection are **B6**, **GODHEADS**, **THD**, **LUC VAN ACKER**, **MAX M.**, **CONSEQUENCE**, and **M.A.S.** A good introduction to a new breed of electro artists. Liner notes contain brief bios of the bands, many of whom will have new releases in the coming months. [Stefani Goldman]

V/A : HAZARDOUS MOVING PARTS EXPOSED (CD . Factoria)

Factoria present what they've sub-titled "a compilation of Vancouver electronic artists", and well, that's exactly what it is - with lots of exclusive material! Some of it is crossover metal stuff, but hey, that's OK, so let's take a look. **DISCIPLINE OF ANARCHY** and **UNIT 187** both offer up very caustic guitar/electro pieces, though **DISCIPLINE OF ANARCHY**'s track would be a lot better with vocals. **THE FOURTH MAN** presents the undisputed highlight of the comp with the excellent and bizarre pounding electro track "High Plains Castrato (Raw Meat Mix)", while **VOICE INDUSTRIE** take a lighter approach. **CHILDREN OF ATOM** show a very grungy with very bad alterna-rock vocals and very few electronica. Quelles are quite a revelation here, with slow, building, restrained electronic energy. **BOLT** give a very metal crossover performance with distorted vox. **TENSOR** and **UNIT 187** together present an excellent high energy electro/tekno track with really intense manipulated guitars. **BYTET** fail to impress me once again with their boring and bland electro, and **DAED 21** are horrid with their death rock cheese along the lines of **MORPHEUS SISTER**. **SPUM** round things off nicely with a soothing pop-experimental (?) electro track. A mixed bag, but well worth it for the highlights! [Drew]

V/A : Living For Music II (CD . Discordia)

This is the 2nd in a series of comps. put out by **DISCORDIA** that feature well-recorded live tracks by a wide variety of electro/darkwave artists, mostly European, except for U.S. artists **ONEIROID PSYCHOSIS** and **NEITHER/NEITHER WORLD**. The variety represented here ranges from electro powerhouses **LEATHER STRIP** ("Crash Flight 232") and **SUICIDE COMMANDO** ("See You In Hell")—the coolest "Thank you, goodnight!" I've heard! to goth/ethereal artists, **CHANDEEN**, **FROZEN AUTUMN**, and **ENDRAUM** to accessible darkwave artists, **E-CRAFT** and **FORTIFICATION 55**, to the gothic rock of **IKON** and **ESCAPE WITH ROMEO**. Other artists represented are **ATARAKA**, **SILENCE GIFT**, **SECRET DISCOVERY**, **STENDALBLAST**, and **SUNGOD**, which is Patricia Nagieni (ex-PITCHFORK) and Rodney Orpheus (**CASSANDRA COMPLEX**). If you're a diehard fan of any of these bands and must have live versions of their songs, then pick up this CD. Otherwise, there is really nothing new here. [Stefani Goldman]

V/A : MINIMAL SYNTH ETHICS 4 (CD . Cri Du Chat Disques)

Yet another of the now famous CDC **MINIMAL SYNTH ETHICS** comps! In the past, the MSE series has profiled the dark electronic underworld if Brazil's music scene, but with **CHAPTER 4**, it attacks the world! Taking lots of exclusive tracks and mixes, this compilation boasts a truly international and outstanding cast; 12 different tracks from 12 different countries. Among the highlights of this latest edition are many tracks that you will find nowhere else. **SWAMP TERRORISTS**' Visceral Penetration Mix of "Try My Flesh" (by AGHAST VIEW!), **NEUROACTIVE**'s Neurotonic mix of "Neuron", **ARTEFAKTO**'s Reload Mix of "Tierra Electrica", **VIOLET ARCANIA**'s "Clusion", the list goes on and on, and includes a brand new **BIOPSY** track from their forthcoming new **MCD**, plus a taste of the **BRAIN LEISURE** project, **D4P**, among unreleased remixes from **CONTROL**, **WAITING FOR GOD**, and **MIMIC MIND**. Also included are recent tracks from **CALVA Y NADA** and **MALAISE**. This disc is a lazy DJ's dream come true. Highly recommended, even if for nothing else other than brand new **BIOPSY** and **BRAIN LEISURE**! [Drew]

V/A : NEKROLOGY (CD . Konsortium Productions)

Subtitled "Two years in an experimental nightclub", this collection chronicles 13 big acts that have played the Ontario club Nekropolis since its inception in mid-1994. I don't know how much of this would call "experimental" other than **PREMATURE EJACULATION**, but what we do have here is a diverse array of electro, crossover, and ethereal gothic artists contributing unreleased, exclusive, and live tracks. Many crossover freaks will delight in names like **ANGRY WHITE MOB**, **WAITING FOR GOD** and **HATE DEPT.**, contributing exclusive tracks and remixes. **SYNTHETIC SYMPHONY**'s **WAITING FOR GOD** do a spectral Nekropolis Mix of "1000 Pieces", and **HATE DEPT.** give the exclusive French Canadian Poodle Remix of "This Doggie Bites", in honour of their only show outside the US. French Canadian (Digital) Poodle? From the sounds of it that very well could be! Speaking of **DIGITAL POODLE**, they break the silence with a great new track called "Funkas", as do the **MIA IBANG ELEKTRONICA**, with the unreleased "Flesche In Der Hand (Basement Mix)". Yes! **D.H.I.** finally come back, and (thankfully) not with new material. Instead, it's a live performance of their classic "Chemical Land".

PREMATURE EJACULATION reconstruct the live track "Dead In Hamilton, Cambodia" as a studio track, while **PARADE**, **PERFUME TREE**, **COMA**, **THRIVE**, **RHEA'S OBSESSION**, and **THANATOS** all contribute new, live and remixed ethereal tracks. With good distribution in the US by **METROPOLIS** and European distribution being set up, this should sell like wildfire! [sAge]

V/A : NEUES ELEKTRO BLUT VOL. 1 (CD . Khazad-Dûm)

"A selection of still unsigned bands compiled by Seba Dolimont of the **SIDE-LINE MUSIC MAGAZINE** team" decrees the liner notes of this comp. For most, this is a recipe for a mediocre release, but for **SIDE-LINE**, who are well-versed in such things, and this resulted in one of the most essential releases of the year! You'll see many familiar names here, and several of the bands have already been snatched up by the ever keen **CELTIQUE CIRCLE PRODUCTIONS**. Among the names you're sure to recognize are **HEXEDENE** (one of the new projects of the prolific Jonathan Sharp/**NEW MIND**), **CONSTRUGGLE TEST** (assisted by Mark Van Duuren of **IMAGE TRANSMISSION**), **NERVE CONFLICT** (yet another compilation appearance for the **IABOFORCEN-SLEEPWALK** project), **LPF 12** (with his final track, as Sascha has put an end to the long running **LPF 12**, and **EVIL SERMON** (Hr March! Put an album out already!). **SYSTEM DER DINGE** and **PRO PATRIA** are here with very strong tracks, and they've both signed with **CRIPPLED ABORTION/CCP**, as well as **Implant**, whose CD and MCD are out already on side **SIDE-LINE/COP**, so if you don't know them already, I assure you it won't be long until you do. Others, like **MORTICIANS**, **A THOUSAND SOCIETIES**, **MORTAL CONQUEST**, **ELECTRIC BOMB ATTACK**, **KALTE STERNE** and **PARASITE** are making excellent names for themselves and presenting veteran-quality tracks here. But perhaps the most astonishing track is the one by the Swiss duo **SKALPELL**: Who! **SKALPELL**? It's a side project from Bruno Ruch of **SLEEPWALK**, and it's distorted rhythms, spacy effects, dense, superbly layered samples, and sick vocals culminate in a state of electro x-tasy. Each of the 15 bands here present themselves with professional quality, and even the artwork is incredible! If you're looking for new electro blood to get this disc! Labels- pick a band, any band, and sign them! [sAge]

V/A : THE O-FILES (CD . Off Beat)

FORMA TADRE: **CELEBRATE THE CULT**. When you start this CD, you hear a very renaissance sounding synth. At first you go, "did I pick up a new **CURRENT 93** release?" but soon the electro-fest starts. You find yourself trancing to the clean, heavy, German sounding vocals. The music does pick up on some of these mixes. The **HAUJOBB** mix is excellent. Definitely a different sound for **FORMA TADRE**. This band breaks even more ground here.

COVENANT: **STALKER**. The music reminds me of cool trance techno, but sways in the direction of a more top 40 dance hit style in parts. The song "Babel" has a distorted percussion style, mixed with distorted keyboard noises poking and spinning around the beats. I was reminded of the **APHEX TWINS**' rhythmic style a lot in this single. Dark haunting vocals, and jerky dance synths that flow smoothly infest the sound of this **COVENANT** release.

KLINIK: **Touch**. I really was impressed with the primitive keyboard noises that swirled in and out of the songs. A lot of very up-beat dance beats in here. On "Nothing Lost", the vocals sound too much like an Andrew Eldritch wanna be. But the singing on "Touch" is really traditional REVCO. Though there is definitely a new sound, **KLINIK** is, as always, very raunchy, older, minimalistic industrial music. Aggressive, trippy, EBM, industrial, techno music with a touch of ambience.

MENTIMA SIMPLEX: **BIOCUTURE**. The synthesized music and rhythm is really good, but the vocals are horrible. It sounds like nasally wannabe heifers with cliché, biomechanical lyrics. This sounds like electro-DEF LEPPARD or WHITESNAKE with pseudo anti-establishment lyrics. Reminds me of some Christian crossover bands I've heard. Lemmy gone electro. Ants will not be attracted. The **INDIVIDUAL TOTEM** remix is great, until the vocals come in and destroy it. It's actually the only redeeming point of this single. The hills are alive with glam metal riffs. Overall a very good disc for the right price! [Disease Factory]

V/A : OPHIR (CD . D.M./Front De L'est)

This is a limited edition compilation from 1994 on the French D.M. label, featuring many famous names in the ambient/tribal/experimental field. As I stated in my review of **DDAA**, this is a genre I am entirely unfamiliar with, so please bear with me. Here we find names like **NIGHTMARE LODGE**, **TUU**, **INTERNAL FUSION**, **HYBRYDS**, **MUSLINGUAZE**, and **LARGO**, and also names I have never heard, like **DESACCORD MAJEUR**, **MOMENTS PRESENTS**, and **AM CAMA SOTZ**. While all are certainly what you would call "experimental", this is a very diverse sampler. **Act**, **TUU** and **DESACCORD MAJEUR**, and **LARGO** seem very ethnic and tribal. While **HYBRYDS** and **AM CAMA SOTZ** are very dark and unstructured. **MUSLINGUAZE** is very rhythmic, and **NIGHTMARE LODGE** even introduces a dance beat! **MOMENTS PRESENTS** are certainly the most mainstream act here, offering two very musical pieces with acoustic guitar. I should also mention that this is a limited edition of 500 copies, so if you want it, you'll have to investigate it a bit. After all, it's already more than two years old.

[Drew]

V/A : SOUND-LINE VOL. 2
(CD w/magazine . Side-Line/CCP)

Once again, Side-Line present an impressive and diverse collection of artists, this time on the disc that accompanies Side-Line No. 18. It's the second in their new CD-enhanced format, but as many of you know, Side-Line have been doing compilations for years, so of course, they're good at it. As does their zine, the SOUND-LINE series covers all facets of electronic music, and no matter what you're into, chances are you'll find several tracks on each volume that you absolutely need. SOUND-LINE Vol. 2 has an unusually high percentage of previously released tracks, ranging from the fetish electro experimentation of DIE FORM to the guitar-driven crossover of recent CYBER AXIS, BLIND PASSENGERS, and BIRMINGHAM 6. INDEX and DIGITAL FACTOR present high-quality electronic mayhem, as do LEATHER STRIP (with Claus' cover of PINK FLOYD's "Learning To Fly"), SIGNAL TO NOISE (with an exclusive mix of "The Verge"), and the classic SIGNAL AOUT 42 (from the recent Our Of LINE best-of IMMORTAL COLLECTION). PIERREPOINT and HYBRYDS both offer excellent exclusive tracks, and this disc really shines with tasters of IMPLANT and CONSTRUGGLE TEST (with help and vox from Mark van Duuren of IMAGE TRANSMISSION!). MISANTROPE finish things off with a truly bizarre track from their debut CD. Not to be missed! [Drew]

V/A : SOUND-LINE VOL. 3
(CD w/magazine . Side-Line/CCP)

Yet another wonderful collection from our favorite Belgian insomniacs. This is the first SOUND-LINE to state that Side-Line Records is a sub-label of Celtic Circle Productions. There is a slew of unreleased tracks and mixes here, but the undisputed highlights are the teaser tracks provided by HYPERDEX-1-SECT and MONOLITH. HYPERDEX-1-SECT is Steven Ni-Arb (of XMTP, et al.) and Jonathan Sharp (of NEW MIND, et al.), and when that disc finally comes out, it's gonna be a beast! MONOLITH is the latest project of Belgian electro-legend Eric Van Woutherghem, and "Compressed Form" is the only track we know of that has leaked out thus far (Eric's done remixes for DIVE, SUICIDE COMMANDO, and PF 7 under the MONOLITH heading, though!). Other essential tracks that appear here and nowhere else are exclusive remixes of JAI-BOF-RE-EN-, CRISIS NTI, TEMPLEBEAT (SWAMP TERRORISTS remix of "Brain Cut Of Macho Irony"), PANIC ON THE TITANIC, and CYBER-TEC (vocode CUBANATE remix of "Let Your Body Die"). There's also a oddly updated live version of AGGRUMH's classic "Edito", and some great previously released tracks from NIGHTMARE LODGE, ABSCESS, HATE DEPT., RAZED IN BLACK, NEOTEK, and others. This is an essential disc, but if you know Side-Line, you know that already. [sAge]

V/A : SOUND-LINE VOL. 04
(CD w/magazine . Side-Line/CCP)

Side-Line's incredible new issue (No. 20; 04/96) and CD arrived at the very last minute, but we can squeeze this in and tell you a bit about it. Again the disc covers a diverse range of electronic styles, and again features some great unreleased tracks. SLEEPWALK, SONAR, CROCODILE SHOP, HEXEDENE, and ELECTRO ASSASSIN, all include unreleased tracks or remixes, while A SPELL INSIDE, DIARY OF DREAMS, FADING COLOURS, CHILDREN WITHIN, EVILS TOY, IN STRICT CONFIDENCE, SWAMP TERRORISTS, SPAHN RANCH, IONIC VISION, and DAILY PLANET are also well represented by tracks from their latest releases. Certainly the highlight of this comp for me is SLEEPWALK's new "Brain Attack (hypertension)", showing well the talent of this great Swiss duo! Plus, the sleeve artwork is another of TRYLOK's virtual 3-D landscape designs! Another must-have disc from Side-Line! [Drew]

V/A : SWEET SUB/MISSION
(CD . Sub/Mission)

Italy's incredible Sub/Mission label has certainly built their roster up to the point where a label sampler is called for, so they now respond with an exhaustive profile of five of their biggest acts! It says here that all of these tracks are unreleased versions, but that's not exactly true. Really only about half of them are. SWAMP TERRORISTS start things off with everything you might expect for them and more. The "Till You Drop KMFDM remix" of one of my least favorite ST tracks, "Dive-Right-Jab" is here, but for me this track always evokes visions of that ANTHRAX/PE version of "Bring The Noise". SWAMP TERRORISTS also offer up their first post-ST track, and it seems that Ane can amply hold down the fort alone. Next up is MEATHED, who I just think are silly, but they're "Gravita" actually got me moving. TEMPLEBEAT are present and well-accounted for with their DEAD OR ALIVE cover, as well as a demo version of "FUCKING MESQUITO", one of their best tracks! COLD's two tracks represent their odd sound well, and later, CIRCUS OF PAIN's

(SWAMP/MEAT) "Remove My Skin (Paulo F. remix)" is here. But, the most impressive tracks on this comp do not come from a "big name", Italy's L.I.N. have been around for a while, but Sub/Mission have just recently signed them and are letting them loose on the world! See her separate reviews of their latest album and one of their singles, because there's too much to say about them to put it here! There's also two unlisted tracks that are... well... bizarre. At least one of them is SYNTHETIC ZOO. Maybe they both are, but with SYNTHETIC ZOO, who knows? [Drew]

V/A : TASTE THIS 6
(CD . Discordia)

This is the 6th in this eclectic series of compilations on DISCORDIA records. As usual, not every band on this comp, is a Discordia artist, and the CD contains a wide variety of music. This is a mostly goth comp., with the electro genre being represented by LIMBO, DRUNKNESS, FORTIFICATION 55, IMAGE TRANSMISSION, NEAR DEATH EXPERIENCE, and an Australian artist I've never heard of, CONTROL, that mix guitars into their industrial sound. Other than CONTROL, the other electro bands are either dark techno or EBM. All of the material on this comp. is previously released. My favorite track is "The Creator" by APOPTYGYMA BERZERK side-project CRONOS TITAN, (taken from the CD, BRIDES OF CHRONOS on Tatra records) which can best be described as a combination of QNTAL, THE ORB, and DELERIUM. A good sampler for a wide variety of dark music. [Stefani Goldman]

V/A : TYRANNY OFF THE BEAT VOL. III
(CD . Off Beat)

The third edition of OFF-BEAT's infamous label samplers, showcasing their very diverse label. This was compiled and released before their recent wave of new releases like NOISE UNIT, KLINIK, DECREE, NEW MIND, etc, so they present here an earlier line up. Certainly the worldwide revelation of this sampler is VELVET ACID CHRIST. Here that have the LSD-mix of "Futile", and it was getting constant club play and media acclaim as soon as this came out - long before CHURCH OF ACID hit the streets. But we also have lots of other unreleased tracks from some of Off Beat's finest. FORMA TADRE make an excellent showing with the new "The She-Creature (mix)", DEMENTIA SIMPLEX offer "Biocreatures (Individual Totem-mix)", a precursor to their BIOCREATURES EP on THE O-FILES, RAVENOUS are introduced with a surprisingly good remix of one of their best tracks, "Violent World", KALTE FARBNEN are here with a new mix of the track "Opium", DORSETSHIRE offer "Nightmare", FLA are here with a new mix of "Neologic Spasm", as are INDIVIDUAL TOTEM with a great mix of "Implicit Order". STERIL present what might be a new remix of a track called "Connected", but I don't know (and don't care). FRACTURE, DOWNLOAD, GRACIOUS SHADES, MENTALLO & THE FIXER, ECO, HAUJOBB, SUICIDE COMMANDO, DELAY, and COVENANT all also make respectable appearances with previously released tracks. SUICIDE COMMANDO's showing is the IC 434 assisted "Mortal Combat", but in standard form, so it's no shock. Good price and well worth it for some great exclusive tracks from the biggest label in the genre!!! [Drew]

V/A : VERTIGO COMPILATION 03/96
(CD w/magazine . Celtic Circle Productions)

The wonderful German VERTIGO team does it again! We haven't seen 04/96 yet, but on VERTIGO's third CD compilation, which came out a few months ago, we discover incredible bands like KNEEL IN FRONT OF THE EXECUTIONER, IC 434, and CHAINGUN OPERATE, all long before they had CDs out. Well, as you know, we were simply blown away by KIFOTH, and CHAINGUN OPERATE sparked our interest quite a bit, too, even if this isn't their best track. IC 434 are very impressive in a classic Belgian EBM style, and that rounds out this discs revelations. Then there are also unreleased remixes from DIE FORM, PANIC ON THE TITANIC, (ACTIVE) MEDIA DISEASE, KEVORKIAN DEATH CYCLE, and SPAHN RANCH, all of which are excellent and absolute necessities in their remixed forms. If all of that weren't enough, there are also CD tracks from LIGHTS OF EUPHORIA, IDIOT STARE, TRYLOK, and IN STRICT CONFIDENCE, plus yet another preview of the new CYCLOON album (which must be phenomenal), a live version of Å's "Leather Strip part II", and a track from the KILL, SWITCH...KLICK project, KARDBOARD. Of course we must mention the excellent, stark green cover art and the beautiful, glossy magazine that every VERTIGO COMPILATION comes affixed to! These three people are doing some very wonderful things, so do not miss the profile on Vertigo and our interview with Marc Timebound's very own EVIL SERMON elsewhere in this issue, and don't miss this contact! [sAge]

V/A : Vertigo Compilation 04/96
(CD . Celtic Circle Productions)

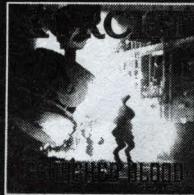
Vertigo's long awaited and delayed fourth CD compilation finally arrived at the VERY last minute! It's too late to change the Print M.O. section, but

WINTER 1997 DEADLY SINS



check this selection out:::

**1. XORCIST :::
Scorched Blood
EP CD**



**2. TEMPLEBEAT :::
Mediasickness CD**



**3. COVENANT :::
Theremin EP CD**



**4. NEWER WAVE :::
Compilation CD**
the new wave
covers collection



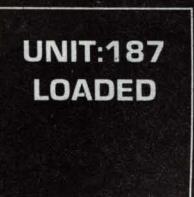
**5. LUXT :::
Disrepair CD**



**6. COVENANT :::
Dreams of a
Cryotank CD**



**7. UNIT:187 :::
Loaded CD**



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VELVET ACID CHRIST
CHURCH OF ACID



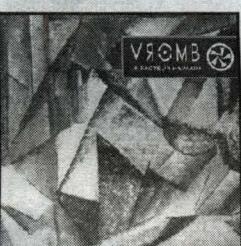
VELVET ACID CHRIST
PESTILENCE



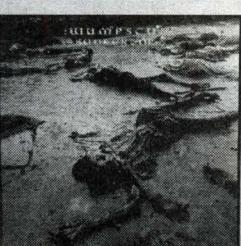
VNV NATION
ADVANCE AND FOLLOW



VROMB
LE FACTEUR HUMAIN



WUMPSCUT:
BUNKERTOR 7 BOX



WUMPSCUT:
SMELL THE... BLOOD



we can squeeze this review in with no time to lose. So in our next issue we will of course present a review of incredible issue 14 that accompanies this disc, but get it on your own in the meantime! It's much thicker than even number 13, and the layout is getting even more excellent! By that time, we'll probably at least also have their next issue to cover, which will have unreleased tracks from INDEX, L.I.N., LESCURE 13, IONIC VISION, and ALIEN SEX FIEND, lots of other great tracks, and a big :WUMPSCUT: interview - with new photos! Anyway, on to the matter at hand. This is surely one of Vérité's best samples yet. Aside from recent album tracks from YEHT MAE, PUTREFACTORY FACTOR 7, WINTERKALTE, DASEIN, DIGITAL FACTOR, and IMPLANT, there are a ton of unreleased tracks here again. LAST DELAY make the first all new appearance as Timo Wunram's solo project, and I must say that he's even better alone! BIOPSY give the unreleased Straight Shot Mix of their excellent "Straight Sign", which I was looking forward to for a long time, and I'm blown away! DELTA FILES' Oliver Moreau makes another brutal techno appearance as IMMINENT STARVATION. The famous SABOTAGE Q.C.Q.C.? give an outstanding electro dancefloor attack, and COBALT 60 make a standard performance with a new mix of the single BORN AGAIN (The CUBANATE Remixes!). TEMPLEBEAT shock with a non-guitar driven demo version of a brand new track! TRAGIC COMEDY appear with a great harder edit mix of "10100 11 numbers", and PP? contribute a mediocre remix of a mediocre track. Possibly the biggest revelation of this disc is the new project of PÖUPPEE FABRIKK synthman Leif Holm, CONTROLLED ANALOGIC PROGRAMMING, with an all electro sound evoking the (good) old PÖUPPEE FABRIKK sound, but with softer vocals! I don't know anything else about this new project, but I really can not wait! Of course, since a lot of the new CCP stuff was just finally released to the public, it's also great to hear some new PF7 and IMPLANT, too! Wonderful! Contact without hesitation!! [sAge]

V/A : VIRTUAL ENERGY VOL. 3 (CD . Energy Rekords)

The latest in ENERGY's label sampler series VIRTUAL ENERGY is here, only this time it does not showcase the entire label. Rather, it focuses on synthpop: ELEGANT MACHINERY, DAILY PLANET, INFAM, and AUTOMATIC, each with two tracks. ELEGANT MACHINERY and DAILY PLANET both offer strong album tracks. They make a good combination together, because EM are very well established, and DP are making a huge name for themselves with just one album. Both are high quality synthpop for the 90's! INFAM offer alternate versions of two excellent tracks from the upcoming second album, To Die For. These are, for me, the highlights of this sampler. Again, Mr. Giessler presents a great mix of synthpop and EBM, this time with a little guitar and female vocals! Strong, catchy, danceable tracks! Especially "Promise Me Nothing" shows a Sevren Ni-Arb influence, but I don't know if he will be engineering the new album as he did the first? AUTOMATIC is nothing else but the new incarnation of the old ENERGY act DEAD EYES OPEN. They are back this time with a more trancy and updated synthpop sound. They incorporate many techno elements into their irresistible pop tracks, with great success! An excellent synthpop sampler! [sAge]

V/A : WE CAME TO DANCE IX (CD . Subterranean/Euromedia)

The 9th compilation in this electro/darkwave series has just been released, and it contains tracks from many of the exciting new artists in the genre, including COBALT 60 (latest project of Jean-Luc De Meyer of F242) "T.O.M.A.M.", COLLIDE's "Beneath The Skin (Edit)", and a remix of INDIVIDUAL TOTEM's "Levitation". I would have preferred a brand new LEATHER STRIP track, but this comp contains "I Try—I Die", from LEGACY. Better highlights include the kickin' EBM and accessible vocals of BLIND PASSENGERS ("Don't Turn Around"), the dramatic EBM of IMAGE TRANSMISSION ("Agony Of Ecstasy"), the more guitar-oriented sounds of GRACIOUS SHADES ("This Blackness"), the dark synthpop of DERRIERE LE MIROIR ("Pictures"), which is members of IN MY ROSARY, and, finally, the newest single from the ethereal ambient-tinged pop with female vocals of LA FLOA MALDITA ("L'Oasis"). Skip the tracks by RAME and DISTAINI, which are pretty light synthpop fluff. [Stefani Goldman]

VELVET ACID CHRIST : CHURCH OF ACID (CD . Electric Death Trip)

Their appearance on TYRANNY OFF THE BEAT Vol. 3, coupled with the insane amount of hype generated by the OFF BEAT team (Thorsten in particular), left most of the electro world scurrying for more. But since that entire VELVET ACID CHRIST back catalog was sold out, to put it bluntly - everyone had to wait. Meanwhile, OFF BEAT compiled their favorite tracks from VAC's three previous releases, did some remastering and unleashed the CHURCH OF ACID to quench the desires of the start-raving electro freaks. I must say, it provides a very good cross-section of this incredible band's more danceable work. Some of the tracks here date back several years, but you sure as hell wouldn't know by listening to it. From dancefloor anthems like "Let's Kill All These Mother Fuckers", "Dead Flesh", and "Futile (Nazi Bastard mix)", to the phreaked out, psychotic ambience of "Fade Away", "Pain", and "Vaginismus", you'll hear elements of everything from FRONT LINE and JUNO REACTOR to THE CURE and FRONAL NAPALM DEATH (?), resulting in a sound that's

entirely original, often bizarre, and extremely diverse. Despite that diversity, they never stray too far or alienate the listener. Instead, they push the boundaries of electro and force their influences to exists within the framework of VAC. Bryan's maniacal ranting is the perfect accompaniment-sick, distorted, and obnoxious; accented by tons samples. CHURCH OF ACID is an interstellar journey to the farthest reaches of your mind. Be prepared! (NOTE: VAC's entire back catalogue is now once again in print, but only available direct from EDT! See the reviews, and contact them for details!) [sAge]

VELVET ACID CHRIST : FATE (CD . Electric Death Trip)

FATE is VAC's first CD release, though they had already been working together for almost five years, releasing many, many cassettes. Conveniently, it also alphabetically comes right after CHURCH OF ACID and before their other two discs, NEURAL BLASTOMA and PESTILENCE. So, I think it's a good time to make one thing very clear about this band. VELVET ACID CHRIST are extremely varied, and no whole album can really be pegged down by a review. This album produced the COA tracks "Hell One", "We Have To See We Have To Know", "Mental Depression", and "Pain". As those tracks indicate, the disc has a very depressed, ambient, restrained feel. There are definitely gothic overtones throughout this album, but it's by no means wimpy. Even in the slower tracks, VAC are quite capable of conjuring enough synthetic mayhem to rearrange your spine. However, it's hardcore electro with highly effected guitars, and the rare element of emotion - more emotion, or rather, more sadness than any of the other VAC releases. Dark, spacey, and introspective - with a beat! [sAge]

VELVET ACID CHRIST : PESTILENCE (CD . Electric Death Trip)

VELVET ACID CHRIST's second disc continues the madness, and branches in new directions. So many different areas are covered here, that PESTILENCE is much like a collection of songs, rather than an entire entity. Perhaps that's due in part to the fact that four of the songs were left over from the 90 minute FATE cassette, when it was transferred to the 75 minute CD format. Either way, there's certainly nothing wrong with that, and it produced some of VAC's best work. COA hits "Futile" and "Dead Flesh" came from PESTILENCE, but there's a lot more diversity than that here. Dance, trance, techno, hardcore electro, darkwave - even some flat out death rock. This album shows well the extremes that VAC is capable of. [sAge]

VELVET ACID CHRIST : NEURAL BLASTOMA (CD . Electric Death Trip)

VAC's latest full-length (barring the all but complete CALLING OF THE DEAD) is actually where OFF BEAT took many of their dancefloor anthems from for Church Of Acid. "Sex Disease", "Repulsive", "Vaginismus", and "Let's Kill All These Mother Fuckers" all appear on NEURAL BLASTOMA in their original form. But then they can throw a whiny goth track like "She Bleeds Red" in there, and it doesn't sound out of place. This is certainly their hardest, angriest album. Pummeling hardcore beats, tripped out highly effected guitar noises, sick, twisted vocals. This may also be the album that spawned all of the :WUMPSCUT: comparisons. While I personally feel that those comparisons are pretty far off the mark, the anger and intensity is similar. Again, this album is a must have! While all three VELVET ACID CHRIST discs are being reworked for official, large-scale release, they've got a precious few copies left of the original pressings, and if you act fast, you might still be able to get copies of your very own. Believe me, they will go down as classics and collector's items in the eyes of electroheads all over the world, so don't miss out! [sAge]

VNV NATION : ADVANCE AND FOLLOW (CD . Discordia)

This is the debut full-length CD of VNV NATION (Ronan Harris), an Irishman living in London—the only Irish electro artist that I know off! Both "Requiem QCN" and "Afterfire" are on this CD, which were previously featured on the ELEKTRAUMA 2 and TASTE THIS 4 compilations, respectively. The versions on ADVANCE & FOLLOW, however, are much better recordings. The music is hard-edged EBM, with obvious inspiration from mid-80's NITZER EBB and F242. There are some odd ones thrown into the mix, like the slower, darker "Serial Code", and the Celtic inspired anthemic tracks, "Antrian Comhrac" and "Flame". The songs definitely grow on you, but I think the vocals could use some treatment. Overall, this release would be a good addition to any "industrial warrior's" collection. And, besides, it is hard to fault someone who uses Dolph Lundgren samples. [Stefani Goldman]

VROMB : LE FACTEUR HUMAIN (CD . Ant-Zen)

VROMB is a hypnotic project from Canada dealing with some very strange frequencies. Though LE FACTEUR HUMAN is very noisy, it never gets particularly harsh. It doesn't need to. Rather, it soars (almost) gracefully through unknown realms and atonal melodies, beckoning future primitives from ancient alien tribes. Very surreal, very intelligent sound collages of mystical proportions. The packaging is, of

course, aptly beautiful, and not surprisingly, this disc was also released in a limited edition. [sAge]

WELLE:ERDBALL : TANZPALAST 2000 (CD . Synthetic Symphony)

I believe this is the sophomore effort of this popular German duo, dealing with fun, upbeat poppy electro not unlike that of SCAPA FLOW or even INSIDE TREATMENT. While some might protest as I call those bands fun, I stand by that decree. It's good, danceable party music, but it's too campy to sit home and brood over. The poppy influence in WELLE:ERDBALL is undeniable, however, and very well done I might add like DAILY PLANET with balls. The vocals are all in German, so I haven't a clue as to what they are saying, but I get the feeling that these guys aren't too serious about their music. Track titles like "Big Gates komm f... mit mir" and "Fred von Jupiter" more than reinforce that hunch, I think. At any rate, WE are oddly satisfying, pleasantly off beat electro-pop with an edge! Check them out! [Drew]

:WUMPSCUT: :BUNKERTOR 7 (BOXSET) (CD+LP set . Beton Kopf Media)

Yes, this release is already two years old. However, we were lucky enough to get our hands on a copy of the 1001 copy hand-numbered boxset recently (Thanks again, Stefani), so I'm reviewing it. Most are unaware of its exact details of its contents, anyway. To begin with, as you should know by now, BUNKERTOR 7 is a masterpiece of brute force and musical chaos embodied within the rigid structure of a beat. That's not what I'll focus on here, since everyone has it already. Aside from the Bi7 CD, the boxset includes a very nice and high quality BUNKERTOR 7 T-shirt and poster, plus various stickers and postcards. But the pinnacle of this collection is undoubtedly the infamous PREFERENTIAL LEGACY LP. The disc is clear vinyl, and appears in a clear plastic sleeve. There is a full-size, glossy, color insert with a cover image of sorts, along with a track listing and an explanation of the release. The explanation? "PREFERENTIAL LEGACY LP . ed." decided to give you this archive material as this period of W: seems to be too important to neglect." And so it says. We've got 13 tracks here from 90/91, with only "War Combattier 1" having been released anywhere else but on their original and long out of print releases. Six tracks from the famous DEFCON cassette, three from SMALL CHAMBERMUSICIANS, two from the TILARD/REYNIE double cassette compilation, one from the ALLIANZ compilation, and one that is completely unreleased. The insert details the history of each track, including explanations of loose ties to fellow Bavarians DEINE LAKAIEN, and sampling from the likes of CURRENT 93, SADE, Jello Biafra, and even JUDAS PRIEST! Between this and the later released MESNER TRACKS, W.'s obscurities are quite well accounted for - at least, as thoroughly as we can hope for. This is a historical document that's a must have at any price! "Not to be released once again." [sAge]

:WUMPSCUT: SMELL THE... BLOOD (7" picture disc . Ant-Zen)

This is yet another :W: rarity that we just got our hands on here at the Lab, so you're going to read about it. Usually referred to as SMELL THE BLOOD, it is important to understand that SMELL THE DISGUSTING SWEET TASTE OF DRIED BLOOD bears little similarity to the standard DRIED BLOOD MCD release, other than the macabre cover artwork. It contains "Dried Blood", only here it's in the stripped down Nyctagama Cut version - again a very DIVE-like minimal and percussive attack, but it's longer and perhaps even more Radical! On the flip side, two brutal exclusive tracks offer an even more warped look into the twisted psyche of this madman. "Against Decay" is a slow atmospherically rhythmed piece with Rudy's trademark vocals. "God" is more upbeat, and the only track here with any melody at all - repetitive and demanding! "God" was featured on NEW WIL PRODUCTIONS' UNDERGROUND RESISTANCE VOL. 2 cassette compilation, but other than that, you won't find any of these tracks anywhere, making this essential - if you can find it! [sAge]

XORCIST : SCORCHED BLOOD (MCD . 21st Circuitry)

I must say that I never really thought that XORCIST lived up to the hype that surrounded them (or him, rather). Mr. Stone's latest EP shows him jumping the ambient electro bandwagon to a degree, except that he doesn't do it nearly as well as many of his peers. There are four remixes of the title "Scorched Blood" here, each of which is very different from the others, but all of which are too long for their own good. The song itself is actually pretty good, and there are rare moments when the intelligent use of string melodies is quite moving, but none of it is consistent enough. One thing I have always given XORCIST credit for is the somber atmosphere he creates through chaotic, almost random noises. That is perhaps this band's best and most unique attribute, and is well exemplified here. There is one version of another mediocre new instrumental track, plus a new remix of "Crack" from XORCIST's 1991 debut, DAMNED SOULS, which still sounds dated. Nothing special. [sAge]

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AGHAST VIEW : BURNED BEYOND RECOGNITION

This is actually a recent re-issue of AGHAST VIEW's second demo tape from 1994, containing a bonus track that wasn't on the first edition, plus some excellent new artwork. As most of you know, since then, AGHAST VIEW have gone on to become Brazil's premier EBM formation, but there are some copies left of this sought after demo. Most of these tracks were not released on their debut album, NITROVISCERAL, so any fan of AGHAST VIEW will want their copy of this tape. In fact "Death Cage" is the only song on here that will be familiar to AV fans, and it appears here in two versions (not all that different from that on the CD). The rest is unreleased material that may never see the light of day anywhere else again! The sound quality is good, and the tracks are maybe what you would call typical AGHAST VIEW - mid-paced EBM with depressive atmospheres. Excellent - act fast!

(AGHATRANSMISSIONNETWORK, R. Hemino Humberto Bertani, 180, JD, Das Paineiras - Campinas/SP, CEP: 13039-440, Brazil
aghastv@diginet.com.br, http://www.ebm.pucpr.br)

ANDROID LUST : FOREIGN BODY

ANDROID LUST remind me of a more electronic SILVERFISH. They produce good, powerful electronic dance music with strong female vocals and an occasional fuzzy guitar. Very emotional and angry. As with a lot of demos, there are only three songs here, and it leaves me wanting more. It is difficult to judge a band based on three songs, but these are well-produced and of high quality, and exhibit more feeling and thought than most electro bands do in an entire album, so I'm going to have to say that this is recommended!

(Android Lust, c/o Michael Scheferman, PO Box 8283, Saddle Brook, NJ 07663, USA)

BIOFEEDBACK : INCISION

This tape embodies all of the clichés of American electro. Cheesy biomechanical lyrics, lazy sequencing, testosterone ridden vocals, guitars up the wazoo - none of it is all that bad, but none of it is all that good, either. There are 13 songs here, and not one of them stands out after repeated listenings. There's nothing distinct about BIOFEEDBACK. Stock sounds, standard rhythms, typical samples, there's just nothing original or memorable at all. They sound like a bunch of teenagers that got a hold of a few instruments. The sound quality is decent, but when the songs are boring, what's the point? To make things worse, they thank everyone from FLA and PUPPY to THE PRODIGY and even Clive Barker. I don't know if that's supposed to impress anyone, but c'mon guys, have some dignity. That's just tacky. This band is also doing some videogame and soundtrack work, but, well, what does it matter?

(BioFeedBack, c/o Chris Vih, PO Box 107, Savage, MD 20763, USA jvih@internetcn.com)

CENOBITA : VISIONES (CORPORACION)

This Mexican duo have the grueling harsh Mexican electronic sound down, and they add something that is quite scarce down there - guitar. Now before all you electroheads dismiss this band, understand that they use the guitars sensibly. Yes, there are metal riffs, but they are clean and sparse. Electronics are certainly the primary concern here. I think that YELWORC has made a significant impact on the Mexican electro scene, because this is yet another new band that has a strong YELWORCian atmosphere. It creates a very interesting contrast to the occasional guitar, creating a kind of AMGOD type sound, although the guitar is very different. Omar's vocals are very high quality, too - distorted and emotive - and all in Spanish! Not Mexico's finest, but another very good young Mexican talent.

(Cenobita, Ticomán 220, Col. Lindavista, CP 07300, Mexico, D.F.)

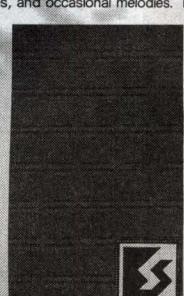
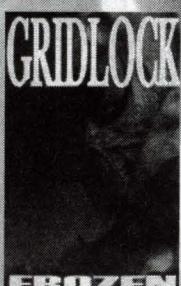
CONDITION : DOWNTIME

This is a long tape of good quality electro and EBM. Sometimes they get too close to the Orgo-isms and whining, distorted vocals, but usually they're in the clear. Insane computer blips and bleeps and mid-paced drums, distorted vocals, and an occasional out-of-place guitar. The music is very reminiscent of BABYLAND, although CONDITION are definitely less interesting, and lack the attitude and charisma. There are also too many songs here - almost 20. I was bored less than half way through. CONDITION have potential, but need to clean up their act, first.

(Condition, c/o Paul Stevens, 391 Riverside Ave., Fremont, CA 94536 USA paul5@home.net)

DISRAELI : ILLUSORY FATE

This is a homemade tape from a very talented young duo in Ohio. It was done only on a PC with a soundcard, and I must mention that the recording quality is very bad. Their musical talent, and especially Dean's vocal prowess more than makes up for the poor sound quality though.



AGHAST VIEW : BURNED BEYOND RECOGNITION

The sound is vaguely similar to that of ABSCESS, or even PRO PATRIA or IMPLANT - very "European", as that word seems to be in vogue for American electro acts. Danceable dark EBM that really needs better production. I don't blame DISRAELI for the sound quality at all, though. After all, I had to pry this tape from Dean's reluctant hands, and it really doesn't represent what they are capable of. Hopefully, they will soon get the equipment they need to really make use of their skills. I can't wait!

(DISRAELI, c/o Dean Amore, PO Box 1131, Kent, OH 44240, USA)

GRIDLOCK : SICKNESS AND FROZEN

GRIDLOCK just might be America's best kept secret. They create some very powerful and convincing horror-core electro! Sure, they borrow quite a bit from the PUPPY camp, but just enough to give them a solid, serious, experimental, and scary base for their electronic mayhem. This is strong material indeed! They also venture off into the lands of DIVE and MORTAL CONSTRAINT, but retain a "Stars And Flowers"-type feel. GRIDLOCK are entirely electronic, conjuring atmospheres and forging rhythms that are rarely heard on demo tapes. My only complaint about the tapes are too short! FROZEN, the newer one from 1996, has only three songs, and I want more! Fortunately, it arrived also with their previous demo from 1995, SICKNESS, so I am a little satisfied. But it's still not enough! These guys need to put out a CD - immediately!!

(Gridlock, 1827 Haight St #100, San Francisco, CA 94117, USA gridlock@creative.net, http://www.creative.net/~gridlock/)

HAUJOBB : LIVE ELECTRONIC PERFORMANCE (n.e.w.t.)

While HAUJOBB's new sound leaves many a disgruntled fan (personally, I'm not one of them at all), this official live tape should please any and all HAUJOBB fans, with faithful renditions of some HAUJOBB classics with not even a hint at the new material. Even the art concept is from the FFR-era. The recording doesn't "sound live" in that it is obviously a professional recording made direct from the mixing board. There are no crowd noises whatsoever throughout most of the tape. Most of the songs are done pretty much identical to the CD recordings, except for a few intro/outros and a mid-song improv here and there, especially with some live drumming. The most noticeable difference is the completely clean vox throughout the whole thing. That is something that many bands resort to live, for many different reasons. It certainly doesn't hurt the songs, but it does give them a new atmosphere. The songs covered here are "Eye Over You", "Homes And Gardens" (with an additional part 2), and "Maternal Instinct" from HOMES AND GARDENS, and "Consciousness", "Dream Aid", "Perfect Average", "World Window", and "Cold Comfort" from FREEZE FRAME REALITY, plus the intro of FRAMES' "44 Main Title". They are all from December 1995 shows in Essen and Potsdam, except for "Maternal Instinct", which was recorded in January 1995. Maybe that would explain the harder edge that that rendition has, even than say "Eye Over You". At any rate, this tape is certainly recommended for hardcore fans, but then again, you probably all have it already.

(N.E.W.T.-NEZZWERK, c/o Silver, Postfach 10.15.58, 40835 Ratingen, Germany haujobb@nexon.com, http://www.nexon.com/haujobb)

HOCICO : TRISTE DESPRECIO (CORPORACION)

Calling this cassette a "demo" is somewhat of an injustice. TRISTE DESPRECIO is a highly accomplished, thoroughly developed, and entirely convincing journey through the deep, dark trenches of some futuristic battlefield. Alternating viscous attacks with sombre retreats, HOCICO's strategy is surefire. Hellish WUMPSUT-ese distorted rhythms and voices clash violently with terrifying YELWORCian atmosphere. Erik y Rasco son LOCO! This is HOCICO's second cassette, and it's really a wonder that it has taken them two tapes to get signed, but finally, Mexico's OPCIÓN SONICA realized the gem that resides in their very homeland in the form of Hocico, and their debut MCD, OBO Bajo El Alma (HATE UNDER SOUL), should be out by the time you read this. Acquire it at all costs. And if you write to them, this tape should still be available, as well as their first demo, AURASERON PERSISTENTE, and the first demo, DEGRADACION HOMANA, from Rasco's side project, DOLCE LIQUIDO. Also, watch for an extensive feature on HOCICO in an upcoming issue of Culture Shock!

(Hocico, Benito Juarez # 25, Col. 10 de abril, Naucalpan, Ed. Mex. C.P.53320, MEXICO, erk@cronos.fi.b.unam.mx, http://odin.fi-b.unam.mx/alumnos/erk/hocico/)

HOLOCAUST THEORY : HOLOCAUST THEORY

HOLOCAUST THEORY are a new interesting industrial band from the West Coast of these United States, but they sound a lot like something out of late 80's Belgium. Slow, cold, klinikal rhythms and distant vocals. They also add some majestic orchestral strings to the mix. Unfortunately, the sound quality is not very good, and that really hurts this tape. It's hard to tell how good the songs are. They've been playing out live, and it would certainly be interesting to see what they did with the live format. It would also be very interesting to hear more material from this band, but with these three songs, even though I like them,

they are hard to judge.

(POSSESSIVE BLINDFOLD PRODUCTIONS, c/o Scott Beebe, 1016 Taylor Ave, #A, Alameda, CA 94501, USA, possessv@earthlink.net)

INTERFACE : EXTINCIÓN/DICTADURA (LEJOS DEL PARAISO)

Joseph (O.C.) tells me that this is one of the pioneering Mexican electronic acts. I can't say that I've ever heard of them, but I'm happy to get to know them now. This is a cassette reissue of two albums - DICTADURA, from 1989, and EXTINCIÓN, from 1991. Both of these 8-trackers show certainly show their age. Actually, they sound considerably older than that. Hell, PUPPY did TOO DARK PARK with the technology that was available then. But, never mind. INTERFACE are not your typical EBM or electro act. They experiment a lot with primitive technology, and that sometimes leads to brilliance. Brilliant isn't the word I would use in this case, but INTERFACE are interesting nonetheless. The underlying theme seems to be war, with more mainstream sounding music being played with samples of helicopters, battle cries, bombs, gunfire, etc. If this opened doors for Mexico back in 1989, then that's great, but I don't think it was particularly influential on a global scale, even then.

(LEJOS DEL PARAISO, Apartado Postal 11-600, 06101 Hipódromo Mexico City/DF, MEXICO)

IONIC VISION / LESCURE 13 : SPLIT (SIDE-LINE)

This is a split tape of now famous Belgian bands put out in 1994 by the famous Belgian SIDE-LINE. Ionic Vision play a very 80's inspired type of electronic body music (they call it "neo-body music"). Like D.A.F. without the pioneering genius or NITZER EBB without the pop song sensibility, the attempt at recreating the mid-80's sound seems blatant, but apparently IONIC VISION don't like the comparisons. They've signed with SIDE-LINE/KHAZAD-DOM, and their debut album, RAGE AGAINST THE ACUSTICS is out now, but I'd stick with the original. LESCURE 13 are a different story. They still play an older style of electronic body music, and knowing that this is a collaboration between Johan "SUICIDE COMMANDO" Van Roy and Stefan "STIN SCATZOR" Bens, that is not surprising. But keeping that in mind, you can probably guess that they make the prospect very interesting. With a hypnotic wall of klinikal rhythms and industrial strength repetition, LESCURE 13 create a dark, depressive, danceable atmosphere that is both entertainment and progressive. LESCURE 13 will have their new (sixth) cassette, RESURRECT, out on Johan's new COOP label very soon, and have just signed a contract with Germany's STEELWORKER PRODUCTIONS for an MCD in 1997! Watch out!

(IONIC DATA, Residente Cardijn 43, 2570 Duffel, Belgium, LESCURE 13 c/o Van Roy, Bivalkstraat 59, 3970 Leopoldsburg, Belgium, LESCURE 13 c/o Stefan Bens, Floris Prinselaar 44/7, 2150 Borsbeek, Belgium)

K.I.F.O.T.H. : CIVILIZATIVE COLLAPSE AND EBOLA

K.NEEL IN FRONT OF THE EXECUTIONER have become Slovakia's most important export, and these two demo tapes prove it. A very morbid, depressed atmosphere underlies fast, hard, powerful rhythms, while mir COLON's crazed vocals alternate with computerized blips and bleeps. The danceable beats are infectious, and offset the eerie samples. Slower tracks shows a deeper, more human side of this beast, and actually reveal a profound sadness in the vocals. Dark strings provide the backdrop of the entire epic. Their brand of apocalyptic EBM was surely not to go unnoticed for long. Germany's VUZ RECORDS realized this talent just few short months ago, and K.I.F.O.T.H. have gone in to remaster and touch up the already very professional recording of EBOLA for a CD release early in 1997. I can't think of a band that is more deserving. Highly recommended!

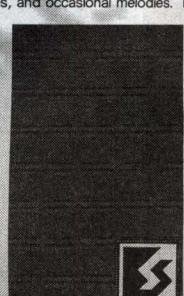
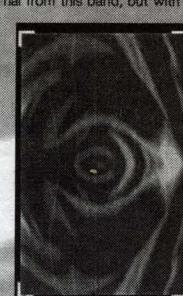
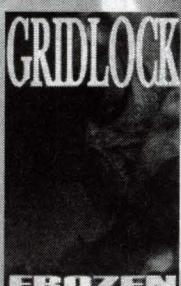
(K.I.F.O.T.H., c/o mir COLON, J Slottu 19, 917 00 Trnava, Slovakia)

KREMASTER : BIO-ANSWER AND BIO-MECHANIC (ENGINE)

KREMASTER are maybe the next big thing from Brazil! They play good, dark electro/EBM with plenty of heavy, danceable beats and melodic strings for your enjoyment. The mood is similar to that of Kremaster's countrymen AGHAST VIEW - dark, depressive atmospheres with aggressive EBM rhythms. Actually, Paulo's affiliation with the famous AGHAST VIEW goes a little bit further than that. BIOPSY/AGHAST VIEW man Fabricio Viscardi does some graphics for Paulo and his many projects. Fabricio did the covers for both KREMASTER tapes, the NEKROPSY tape, and the latest issue of Paulo's Engine electrozine! So of course, the tapes look great, and yes - the music can back it up! Strong and powerful EBM with plenty of samples and very well done vocals. Sometimes the vocals are a little too high in the mix, and the sounds used are a little dated, but overall, KREMASTER have a lot of promise! Both of these tapes are from 1996, and they are quite similar in sound - get them both!

NEKROPSY : PROFESS (ENGINE)

NEKROPSY is the dark, orchestral side of KREMASTER's Paulo Valzacchi. This project is similar in concept to WILL'S PEARL OF GREAT PRICE. Slow, noisy, ethereal with distant, strained voices, and occasional melodies. I

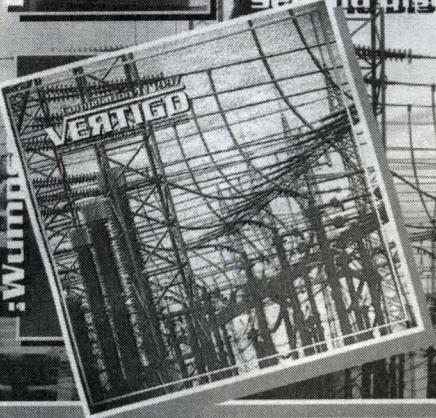


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would imagine that the instruments are all electronic, but the sounds used would indicate otherwise. Perhaps I could make a comparison to GHOSTING'S ROMANTIC DEATH or even some darker tracks of NOTSTANDSKOMITTEE, but comparisons here are difficult. NEKROPSY aren't really what you would call "experimental" or "industrial". At least, not in traditional senses of those words. It's not "gothic" or "darkwave", either, but it certainly has a very dark feel. It's medieval torture chamber music for the 90's!

(KREMLIN/NEKROPSY, c/o Paulo Valzacci, R: Piau 649, São Caetano, São Paulo, Brazil, CEP 09541-150)

NETHERREGION : NETHERREGION

NETHERREGION are an extremely diverse and eclectic Scottish EBM band. Actually, they're the only Scottish EBM band I know of at all. I hear that techno is still a huge craze over in the UK, and that might explain the very strong techno presence here. It is interesting, I will at least admit that much. Netherregion are like gabber-electro. Lots of energy and originality. Good sound quality, strong material - a nice swift in the face. Some strings and some cliché samples detract a little from the innovation, but the interesting vocals and odd effects make up for that. NETHERREGION are electro/techno far away from any of the ambient trends. Hardcore and invigorating - not for the weak!

(NETHERREGION, 8 Ardru Gardens, Milngavie, Glasgow, G62 7RL, Scotland, UK. balmaha@colloquium.co.uk)

PAIN KÖNSEPT : PROGRESSIVE DECAY

New York City is not known for its electro talent. That's no secret. Barreling a few very important exceptions, most of what this city produces in the way of electronic music falls under that that misleading heading of "crossover". But PAIN KÖNSEPT are here to show that electro lives in the Big Apple! With hard, repetitive rhythms, dense textures, and a backbeat that could snap your neck, PK's second demo contains elements of everything from NITZER EBB to LEATHER STRIP to NOISEX, and some tracks have already become clubhits on progressive East Coast dancefloors. The final track acts as somewhat of a reprise, offering a quite piano regression from the pounding EBM of the previous tracks, but it still kicks a very high production value, strong tracks, quality dark electro from just around the corner. Highly recommended!

(PAIN KÖNSEPT, c/o Oren Schmidt, 50 Diana's Trail, Roslyn, NY 11576, USA. pepper3680@aol.com)

OXIDO CONCRETO : BALSAMO REACTIVO (CORPORACION)

This is another project of Omar and Claus of CENOBITA, but with two other people this time. The music definitely reminds me of a more evil FRACTURE, with a little bit of old PEDWALK thrown in for good measure. This is electro with guts, strength, and some commercial appeal. Like CENOBITA, OXIDO CONCRETO utilize intelligently executed guitars in their synth driven madness, and Omar's vocals are again distorted beyond comprehension. The mood here is decidedly less morbid than that of CENOBITA, lending to OXIDO CONCRETO's accessibility, but this is by no means commercial. As if we needed it, O.C. are just more proof that Mexico will soon be taking the world by storm!

(OXIDO CONCRETO, c/o Rodolfo Lupercio, Calle Emilio Carranza No. 165, Col. Moctzuma 2DA Sección, CP 15550, Mexico)

OGO : MIASMA (COPORACION)

OGO are perhaps Mexico's most eclectic hard electro band, combining elements of DIVE, THE PRODIGY, W: KALTE FARBN, and some manic elements of their own! Very angry and schizophrenic, OGO are like a machine gone mad. Percussive, unerring, uncompromising and insane. OGO also manage to recall the YELWORC element that seems so prevalent in Mexico's new electro movement. They are among the best of this new breed, though, and not only that. OGO have a new side-project called ENCEPHALIS, which I'm sure will not disappoint, either! Keep your eyes on this band! You will see them here and many other places in the near future and for years to come!

(OGO, c/o Fernando Gonzalez, Sinaloa 54-3 Roma 06700 Mexico City/DF MEXICO fernando@spin.com.mx . http://spin.com.mx/-fernandogo/home.html)

PORIENT : EPILOGO (COPORACION)

Porent are yet another of Mexico's new breed of talented young electro acts. Clean, fast, aggressive EBM along the lines of STERIL's older work. Some dark strings give the pounding rhythms depth, and with a little time, PORIENT will surely evolve into a very powerful voice in electro music. They incorporate a lot of darkwave elements, allowing them to branch out a bit, and separate themselves from their Mexican brethren. They also don't beat the distorted vocal thing to death - they use it, but they don't overuse it. PORIENT are somewhat similar to CENOBITA, but are more orchestrated, ala LEATHER STRIP. Typical Mexican electro? Well, maybe there is no such thing - yet!

(PORIENT, Calz de la Virgen No. 174-B, CTM Culiacán, CP 04480 Mexico, DF)

PROPATRIA : SPASMATICA, MILITARIA, AND VENI VIDI VICI

PRO PATRIA unashamedly come from the old school of hard Belgian EBM. Clean, fast, straightforward electronics with even cleaner shouted vocals. Some of

these tracks date back to the late 80's, and I would have to say that PRO PATRIA's sound in general lies somewhere not far from late 80's FRONT 242. I don't think that's bad, do you? After all, that was prime-era 242, wasn't it? But while the sound is similar, the imagery is not. PRO PATRIA take a much more humanistic approach. Their message is positive and clear: Construction - not destruction! No drugs, no fascism, no racism, no religion; PRO PATRIA may be the world's first straight-edge EBM band! SPASMATICA is their first official demo, from 1993, and already their message was clear. MILITARIA followed along the same lines, but the recording was improved and especially the vocals: it is only five tracks, including one remix of the track "Hard Times", from SPASMATICA, but it showed a big improvement for the band. They had progressed so much even with the old tracks that they decided to release a full-length live tape in 1995, called VENI VIDI VICI. It contains no new tracks, but almost all of the old ones in almost perfect form! It is not surprising at all to know that CRIPPLED ABORTION/COP have snatched these guys up, except for the fact that they do not have the sinister, dark image of that label. Nonetheless, they have strong heads on their shoulders, and are very determined. Watch out!

(PRO PATRIA, c/o Peter Vercauteren, Lindenlaan 32/2, 1861 Wolvertem, Belgium)

DAVE SCOTT : SEVEN MILE CEILING

Dave Scott's second full-length cassette shows him going in the direction hinted at with the previous RESISTANCE tape. I'm very glad to see that he's kept up the vocals. They're very varied, and at times they're beautiful. Dave is a very gifted musician. He uses the electro/EBM medium merely as a framework for his intricate technological craft. He doesn't let it hold him back. His music incorporates many different styles, including techno and hip-hop, and does so very smoothly and successfully, with atmosphere, class, and style. This is supposed to come out on CD at some point, and I really hope it does, because it is very worthy of the digital format. Also, Dave is exchanging remixes with the huge SABOTAGE Q.C.Q.C., so that will be something to look forward to indeed!

(DAVE SCOTT, PO Box 31441, Cincinnati, OH 45231, USA . ngtate2ix.netcom.com)

SPINE OF GOD : PROSTITUTE FETISHES (PUNCTURED LUNG)

This is actually a pre-release tape from SPINE OF GOD's debut CD, SELRAPE. Oh, christ! Someone is going to put this out on CD?!! Well, I guess stranger things have happened - but not very often. Really the whole thing isn't horrible, but none of it is good enough to make up for the atrocity of most of it. SPINE OF GOD are a very diverse band. They range from GODFLESH inspired death to corny, light, melodic alterna-rock. I'm not a huge fan of the guitar to begin with, but this headbanging nonsense is a complete turnoff. There's plenty of electronics, but they are not utilized very well, and they're completely overpowered by the growled vocals and raging guitar. Awful.

(SPINE OF GOD, c/o PUNCTURED LUNG, PO Box 383, Richmond, Victoria, Australia, 3121)

STIN SCATZOR : TALK ABOUT INDUSTRO : (CODE PRODUCTS)

Following the INDUSTRO 7" on ANT-ZEN, STIN SCATZOR's latest tape is also the first release on Johan Van Roy's CODE PRODUCTS label, and it is a worthy release indeed. To begin with, it comes packaged in a regular plastic case, but the insert card is a sort of gray, textured rubber, nicely cut and creased, with a red credit insert inside. Most of this material is dated late 1995, but some of it dates back as far as 1990, and all of it was mixed and EQ-ed in 1996 at the famous PRODAM mastering studio by guru Eric Van Wonterghem. For the most part, the music is pretty typical of STIN SCATZOR: hard, distorted, rhythmic electro-industrial, with distant, distinct vocals. Occasionally, some odd melodies peek through, but that's rare. Usually, it's repetitive, analogue rhythms with Stefan's tortured whispers over the churning sounds, ranging from hard and aggressive to slow and plodding. My only complaint is that the sounds used are sometimes a bit dated. Otherwise, the whole tape is interesting, entertaining, and excellent!

(CODE, c/o Johan Van Roy, Bivakstraat 59, 3970 Leopoldsburg, Belgium. Stin Scatzor, c/o Stefan Bens, Floris Prinsleij 44/7, 2150 Borsbeek, Belgium)

TRIAL BY FIRE : THE EXECUTION OF THE WITCHES (PART 1)

TRIAL BY FIRE is the brainchild of JIHAD'S James Mendez and CIRCUS DIARY's Jaime Chavez. It's not a side-project, per se, especially considering the fact that TRIAL BY FIRE pre-dates both of those projects, but it has kind of taken a back seat to the musical ventures each is working on now. In fact, they don't really do TRIAL BY FIRE much anymore at all, and that's a real shame. TBF is highly inspired and original electronic music that should have made it really big by now. This tape is from 1993, but you certainly wouldn't know by listening to it. James does all the music, which is very unique blend of electronic music with such psychodelic elements as LEGENDARY PINK DOTS and RED TEMPLE SPIRITS. There's also a hint of traditional Texan electro in some tracks, which is why it's not very surprising that Gary Dassing of MENTALLO & THE FIXER did a remix for them. Jaime does all the vocals under the name Kleé, and his voice is a wonderful, soft, melodic accompaniment to the truly inspirational music. This is top-quality, elegant, beautiful electro-acoustic musical art. Though they haven't been working on TRIAL BY FIRE lately, this cassette is still available, and I would highly recommend picking it up before it's too late. James promises that if the response were good enough, they would reunite and continue the project, and I think it's a promise that everyone should hold him to! Get moving!

(TRIAL BY FIRE, c/o James Mendez, 219 Jamaica, San Antonio, TX 78227, USA . mendezj@juno.com)

MEDIA ONSLAUGHT

mechanical

CALMONT . Numero 4

(Januino 60-9, 4580 Alytus, Lithuania . calmost@puni.osf.lt) CALMONT is a strange english-written zine mostly covering the international grind-core scene, but also some electro and techno. There's lots of coverage here, mostly of macho, long-haired guys that trying to look evil. While that's not my particular taste, I must say that I admire the fact that the coverage is truly of the worldwide scene, and these people don't take the whole thing too seriously. Then on the other side, there are long interviews with the Austrian EBM prodigies TRYLOK, and Lithuania's own techno-heads EXEM. There's also lots of reviews covering all musical tastes, and the whole zine is well-written and tastefully presented in A4 glossy B&W. Nicel! [Drew]

CYBERLOGUE . Fall 96

(34-43 Crescent St. Ste 3-S, Long Island City, NY 11106, USA) CYBERLOGUE is a nice zine hailing from the US, mainly covering the american underground. It's printed on newsprint, but they work wonders with the format. It's mostly made up of written articles on bands like BATTERY, MARTYR COLONY, PAIN STATION, 29 DIED, CLOCK DVA and SWAMP TERRORISTS, but also has interviews with HATE DEPT. and INFORMATIK. The reviews are mostly well-written and knowledgeable, and the layout is as nice as it can be in the rough newsprint format. I'm not sure how long this zine has been around, but a lot of people seem to know it. This is the first issue I've seen, and I like it! [Drew]

DISSONANCE . v.2.2

(PO Box 4131, Burlington, VT 05402, USA . hunneman@together.net) This is probably the most well written "fanzine" I've ever read. Glitch and Vic20 are eloquent and witty beyond their years, and obviously have a well developed background for the scene they cover. Sure, DISSONANCE is yet another American zine focusing on the American scene, but I'd have to say it's probably the best one around. All of the reviews and their interviews with CROCODILE SHOP, INSTITUTE OF TECHNOLOGY, ZIA, and IPECAC LOOP are informative and enjoyable, and there's nary a type anywhere. The layout is odd, and rather chaotic. They use waaaaaaaayyy too many fonts and really obscure text box shapes, but those things do not at all detract from the likability of this rag. It was truly a pleasure to read. Recommended for fans of modern American electro! [sAge]

ENGINE . Numero 4 + Numero 5

(R. Piau 649, SCS - São Paulo, CEP: 09541-150, Brazil) ENGINE is an excellent little zine from Brazil that offers good, up-to-date coverage of the worldwide electro/EBM scene. It's run by Paulo Valzacchi of the bands KREMASTER and NEKROPSY, and he's just an all around really nice guy. But he's also working with some of Brazil's finest electroheads, like Enes Neto (Cri Du Chat DISQUES), Fabricio Viscardi (BIOPSY/A.V.), Heracilio Maia (CORPOFAGIA), Moises Veiga (CYBERNOISE/PROJECT NOISE). In fact, Fabricio Viscardi did another very nice cover design for Engine #5. Featured in #4 are interviews with LEATHER STRIP, SILVERBLOOD, and BIOPSY, plus lots of articles on the likes of YELWORC, DAS ICH, KREMASTER, TRYLOK, VERTIGO, CAT KILLER, DAVE SCOTT, and lots more! Surprised? Well, #5 is a bit smaller, but still has articles on MORGUE, BIOPSY, NEKROPSY, and KREMASTER, and all issues contain lots of news and contacts and playlists and other nice things. The biggest obstacle for me (and unfortunately probably most of the world) is that ENGINE is written in Portuguese. That puts a slight damper on things, because that's one of those languages that is virtually impossible to decipher if you don't speak it. Give it a try anyway!! [sAge]

IN PERPETUAL MOTION . Number 6 + Number 8

(10405 Vernon Ave, Huntington Woods, MI 48070 USA . educh@trcom) IPM is a photocopied electro zine from the US. Each issue is pretty thick, though some of the material is filler. They must not have a scanner, so the graphics are kept to a minimum, but they do a pretty nice job with the layout anyway. Some parts of this zine are really well done, and other parts just seem half-assed. There are a few statements that are just plain wrong, especially in a couple of the discographies, and I personally don't feel that the articles on 'W and HAUJOBB in Number 8 really warrant their names being put on the cover. I was disappointed. The whole thing has a very "American" feel to it, but it is certainly one of America's better zines. Number 6 has TERMINAL SECT, HANZEL UND GRETYL, INFORMATIK, and DIE WARSU, and Number 8 has NUMB, THD, and VNV NATION. [Drew]

INFECTIOUS SUBSTANCE . Number 2

(PO Box 1356, Herndon, VA 22070 USA . infectsub@aol.com) INFECTIOUS SUBSTANCE made quite a name for themselves with this issue, and now it's about a year old. I don't think they've gotten another one out yet, but I really hope that they are still working on it. It's photocopied and the layout is atrocious, but the cover is heavy stock, and it's saddlestitched, so that gives it a more professional look. As with IPM, this zine has a very "American" style of writing and presentation, but the coverage is good, and there's lots of reviews. This issue has interviews with NUMB, SPAHN RANCH, PYGMY CHILDREN, UNDER THE NOISE, and a reprint of an EVILS TOY interview by the ever versatile Petra Lindner. This isn't as good as their first issue, but I really want to see their next!

INTERFACE . v. 3.1

(2166 Seven Pines Drive, St. Louis, MO 63146-2216, USA . interface@transmission23.com)

As always, Interface offers a nice layout and decent coverage of some of the bigger names in the scene. DOWNLOAD, DEAD VOICES ON AIR, THE YOUNG GODS, SEVERED HEADS, EBN, THE FAIR SEX, and even PROTOTYPE 909 are all here with good interviews. Short features on HALOBLACK and LEATHER STRIP, plus very short, basic interviews with HAUJOBB and STERIL are all better as names on the cover than as final, executed articles in the magazine, but hey... Minimal reviews of mostly U.S. releases are usually interesting, but in all, this zine looks better than it reads. [Drew]

MISFIT SOCIETY . Issue #3

(PO Box 8532, Hasbrouck, NJ 07508-8532 . decay@frontierwa.pasoneed.) Misfit Society is a great goth/punk zine done by our good friend Mark Splatter. Of course, as the name suggest, the legendary horror punk band MISFITS is a prime influence here, and I must say that that makes me somewhat biased towards this magazine. THE MISFITS were one of THREE bands of my youth. But, MISFITS SOCIETY are not stuck in the 70's. They cover a lot of recent punk and goth, and even some electro. There's tons of reviews, including some really old releases, plus some non-music related things, comics, articles on how to re-use stamps, etc., etc. Nice layout, though a bit crowded, and the entire attitude of the zine is fresh and invigorating. There's an interview with THE BRICKBATS in this issue, and #4 will have SUNSHINE BLIND, VIOLENT SOCIETY, and THE MURDERED. Good work! [sAge]

NEW LIFE . Vol.5, Nos. 5,6,7

(PO Box 132, 34203 Münzen, Germany . 10073722@compuserve.com) The world famous German-written New Life magazine is still going strong, and are probably Germany's biggest electro magazine. Each issue is huge, glossy, and colorful, and boasts a great mixture of young and old names in electronic music. In appearance, New Life resembles some of the big "alternative" magazines. The difference is, you won't find any half-assed "college rock" bands in these pages. Instead, you'll see everyone from WUMPSCUT, to LIGHTS OF EUPHORIA, DEUS EX MACHINA to VELVET ACID CHRIST. It's truly incredible that they put this out monthly. Very briefly: May 96 (Vol.5, No.5) covers WUMPSCUT, DOWNLOAD, CUBANATE, L.O.E., and lots more. June 96 (Vol.5, No.6) covers COBALT 60, SECOND VOICE, YEHT MAE, FRACTURE, and lots more. July/August 96 (Vol.5, No. 7) covers SABOTAGE QCQC?, DIGITAL FACTOR, PSYCHE, COLLAPSED SYSTEM, and lots more. They've got several issues out since these, so you might as well just subscribe! [Drew]

PHOPHOR . Issue 51 + Issue 53

(Jan Bernardusstraat 5-1, 1091 TR Amsterdam, Netherlands) PHOPHOR is a brilliant, very long-running Dutch zine, written in English. I hadn't seen an issue in several years, and I was very happy to find out a few months back that they were still hard at work on this gem. It's a black and white digest size beauty (a format which CS readers know we like!), and the layout is simple yet effective. Each issue is just bursting with information! Tons of reviews and articles on band, labels, and organizations. This is actually a double issue containing #51 + #53 (where's #52?). #51 contains articles on the 5th WAVE-GOTIK-TREFFEN, the VOLUME series, and GENOCIDE PROJECT (?!!), and #53 showcases RAMSTEIN, ESTAMPIE, T.A.C. (KIRLIAN CAMERA), Cri DU CHAT DISQUES, and last year's ZILLO festival. Phosphor is a very valuable information source covering EBM, electro, industrial, wave, and gothic, and it's highly recommended! Subscribe and get free discs and newsletters! Don't hesitate! [sAge]

PRÉMONITION . No. 24 + No. 25

(2, villa des Paroisseaux, 92320 Châtillon, France . premo@pratique.fr) The French-written PRÉMONITION is a very interesting big glossy magazine. Features on the likes of CYBER-TEC, WUMPSCUT, and TWILIGHT CIRCUS appear side-by-side with the likes of BECK, MAGNAPOP, and GALAXIE 500. Judging by the extremely print and paper quality, and the fact that they are on issue number 25, I think this magazine is very popular and successful in France, and it's no wonder, since they've got something for just about everyone. Each issue is packed with info, and is well worth the slightly high cover price. We need more magazines like this around the world, so that people don't have to buy seedy rags like CULTURE SHOCK to get electro news! Ha ha! This is good work and we'd love to see more of it. No 24 has KILLING JOKE, CYBER-TEC, THE NAKED APES, ATTRITION, WUMPSCUT, and lots more. No. 25 has EINSTÜRZENDE NEUBAUTEN, APHEX TWIN, ORBITAL, DOWNLOAD, TWILIGHT CIRCUS, plenty of news and reviews, etc. [sAge]

RAPE OF ANGELS . Issue 19

(1A/F Box 7962, New York, NY 10116, USA . bludust@interport.net) THE RAPE OF ANGELS is a newsletter/catalogue from the NYC-based industrial label/mailorder service BLOODLUST. It's only four pages and there are not much graphics at all, but it's very informative and packed with a few very in-depth reviews and label profiles, and BLOODLUST's extensive mailorder catalogue. The writing is very developed and intelligent, and the coverage is as underground as you'll find anywhere. Plus, the cost is very reasonable. Recommended! [Drew]

SIDE-LINE . Nr. 19 + Nr. 20 (03-96 + 04-96)

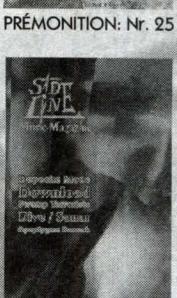
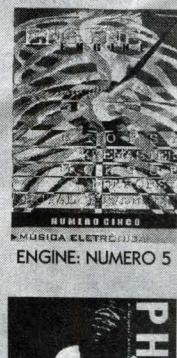
(135 rue du Champ d'Or, 1040 Brussels, Belgium . tene@zain.demon.co.uk) For seven years now, SIDE-LINE have built their reputation as the most important English written electrozine in the entire world, and in 1996 they introduced their new CCP enhanced format. It is now full-glossy with a slick color cover and a full-length CD compilation, all for about half the price of a CD. This started at about the same time as CCP's involvement in VERTIGO and THE GOTHIC GRIMORE, and all 3 are doing wonderfully. But alas, this was already almost a year ago, so most of you know all about it already. Of course, the coverage is still all-encompassing and incredibly thorough, with no less than 25 interviews in each issue, and tons of reviews from every underground genre around, plus now a cross-word puzzle! Nr 19 features X MARKS THE PEDWALK, DEINF LAKAIEN, NEW MIND, ABSCESS, PANIC ON THE TITANIC, COBALT 60, aGRUMH... (), and others. Nr. 20 shows DOWNLOAD (Spybevy+Key), DIVE/SONAR, APOPTYGMA BERZERK, P.A.L, SLEEPWALK, HEXEDENE, I.C. 434, IONIC VISION and many others! Nr. 20 also introduces their new logo and cover art by Trylok! See separate reviews of the SOUND-LINE CDs and subscrivel [sAge]

UNDER THE FLAG . Number 8

(rue de Sélys 9/3, 400 Liège, Belgium . ddhz@skynet.be) The world famous UNDER THE FLAG is back, and it's once again free! Full-size, glossy, and extremely slick, this is the first issue in two and a half years. It is a bit smaller than before the break, but Didier is building it back up very quickly, and people around the world are very happy that he's opened it back up again. Number 8 features COLLIDE and ACUMEN, plus many good reviews and a really nice layout. Number 9 is out already, and features NIGHTMARE LODGE, MALAISE, TESTIFY, and DIATRIBE, and of course, lots of news reviews and contacts. Send an IRC for your free copy! [sAge]

VERTIGO . Nr. 13 (03/96)

(Rembertiring 41, 28203 Bremen, Germany) The VERTIGO crew have done it again! They keep getting better and better. Nr. 03/96 is their nicest-looking issue yet, still in their big, beautiful, glossy format. As usual, they cover the best electro acts - both young and old. DIE FORM, CAT RAPES DOG, BLIND PASSENGERS, IN STRICT CONFIDENCE, LIGHTS OF EUPHORIA, CYCLOON (P.12), APOPTYGMA BERZERK, PANIC ON THE TITANIC, STG/IDIOT STARE, KDC, PYGMY CHILDREN, KIFOTH, NEUROACTIVE... They just never let up! There's also an extensive feature on S/M and fetish electro, and small articles on the zines BLACK, SURFACE, and SIDE-LINE, plus tons of news and reviews, and all of the regular features! Once again, VERTIGO is a virtual bible, even if you don't speak German. This is very, very highly recommended as an information resource, and that is not to mention the fact that it comes fully equipped again with an excellent CD compilation! It would be a bargain at thrice the price. Be sure to check the Vertigo profile in this issue, and do not miss this wonderful contact! [sAge]



VERTIGO: Nr. 03/96

UNDER THE FLAG: #8

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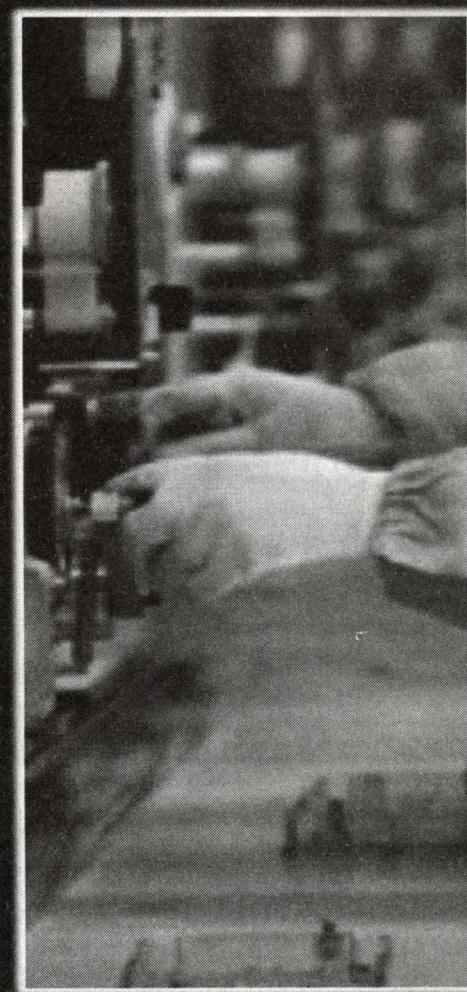
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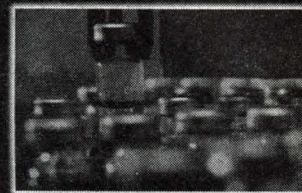
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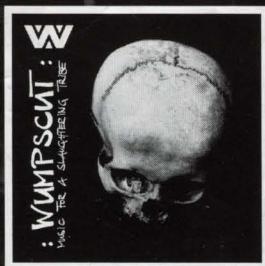


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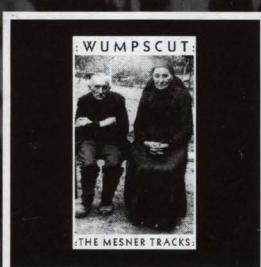
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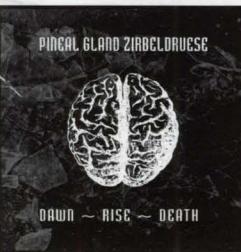
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Celtic Circle Productions & KHAZAD-DÚM



Here comes the 4th volume of the double cd Celtic Circle Sampler series. The dark blue styled Part IV features the complete CCP stable with lots of previously unreleased or exclusive material. Dark techno, cold elektro, EBM, industrial dance, dark wave, gothic rock, atmospheric, electro pop: all styles and colours are covered by the Celtic Circle label! The label's main bands are of course present: AmGod, Page 12, Pierrepont, Inertia, Nigra Nebula, Absent Minded, The House Of Usher, Panic On The Titanic, Cradle Of Spoil, The Escape, !AiBoFoRcEn<, Putrefy Factor 7, Sleepwalk. Find also lots of incestuous side-projects gathering members of several bands of the CCP family and all the promising new signings like Implant, The Dust Of Basement, Ionic Vision, Axonal Warfare, Cycloon, System Der Dinge, Capital Hell, etc. A rainbow of sounds for the dark souls...



Initially launched as a collaboration project centred on the person of Page 12's voice, Axel Kleintjes, CYCLOON accidentally became a real band when Axel came across the incredibly innovative musician Louis Zachert. Together, they decided to explore the farthest unexplored territories of industrial elektronik music. Constantly heading ahead, through the driest deserts and other abrasive urban districts, CYCLOON present on their two first cd releases a very intriguing and intricate kind of industrial music ranging from dark soundscapes (E.O.D.) to hard danceable elektro with a certain crossover edge (Education Lie). Notice as well the early Front Line Assembly reminiscences on their single track, the smashing Silent Minds... Cybernetically complex compositions for distorted brainstorms.



Based in London, INERTIA received overwhelming reactions with the release of their debut mini-cd "Infiltrator" and its explosive combination of hard beats, harsh vocals and techno rave ingredients. Reza Udhin had indeed genuinely assembled banging EBM structures with fresh innovative tekno-dance elements. The trio of course could not resist to stop there and recently stroke back with the "Mind Energy" mcd and the splendid "Programmed To Respond" full length album. Since their debut, INERTIA have been sharpening and polishing their powerful sound. And if Reza's vocals were totally corroded by the overused distortion on his previous compositions, they seem to have gained how a lot in importance. More mastered and alluring, his voice now should remind you in some way of Bill Leeb's grumblings on tracks like "Mind Energy" or yet "Coded". But also musically, the new cd rips straight into it with overwhelmingly heavy beats, poignant refined EBM sequences bordering on the edge of hypnotizing analog techno and very well executed harsh grumbling vocals. Advanced technotic EBM / industrial that will easily rival with Front Line Assembly and other Cubanate!! This kicking ass disc showcases a highly skilled British combo possessing their own seductive sound. No doubt about it, INERTIA are one of the best exponents of the scene in 1996. Discover their energy now!! Not for the fainthearted please.



Based in Berlin, the PUTREFY FACTOR 7 combo has acquired a very strong reputation in a very short period of time. Their Industrial-EBM sound walls, heavily effected vocals, pounding beats and cyber-melodies caught the attention of the press worldwide. And their Vancouverian styled distorted and modulated vocals, sound FX and dance beats brought them to be considered as the European version of Skinny Puppy!!! On their début album, PUTREFY FACTOR 7 showed us they were able to build up a very strange world of neurotic and sick individuals, who suffer through the ruins of their lives to show the weakness of our society. On their brand new album "Decay Section", that was preceded by the explosive dancefloor limited "Regulation" mcd featuring among others a remix by Belgium's Suicide Commando and some live recordings, our crazy Germans return with a still stronger sound, much more complex and electronic sounding, but also much more morbid industrial minded as well!!! Discover the age of chaos before PUTREFY FACTOR 7 invade your room and tear you apart... This will be an awful awakening for you!!! Forcefully uplifting assaults and cleansing chilling atmospheres, Wouwh!! Your mind putrefaction has already begun and you can't stop it!!!

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